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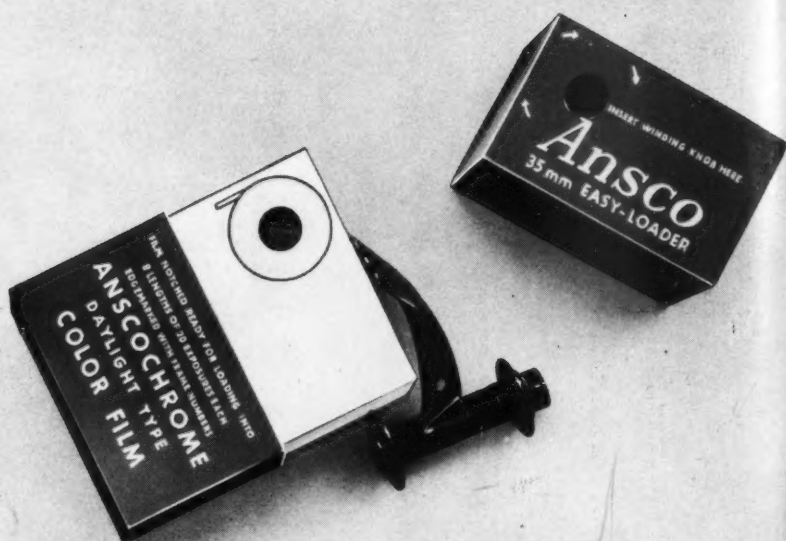


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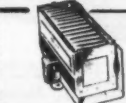
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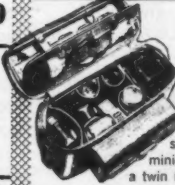
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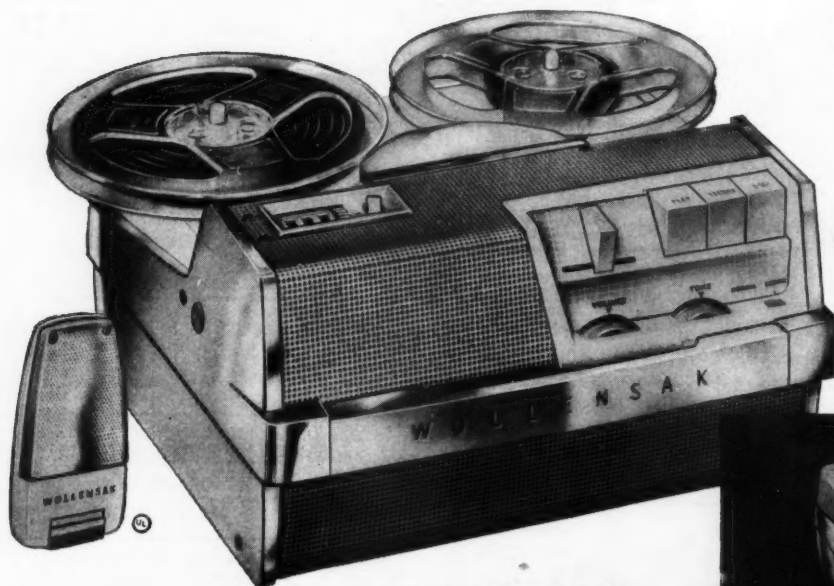
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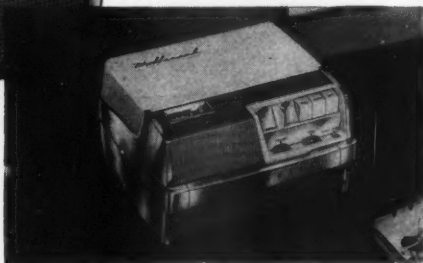
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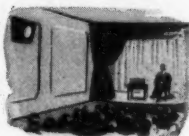


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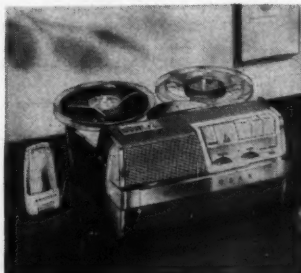


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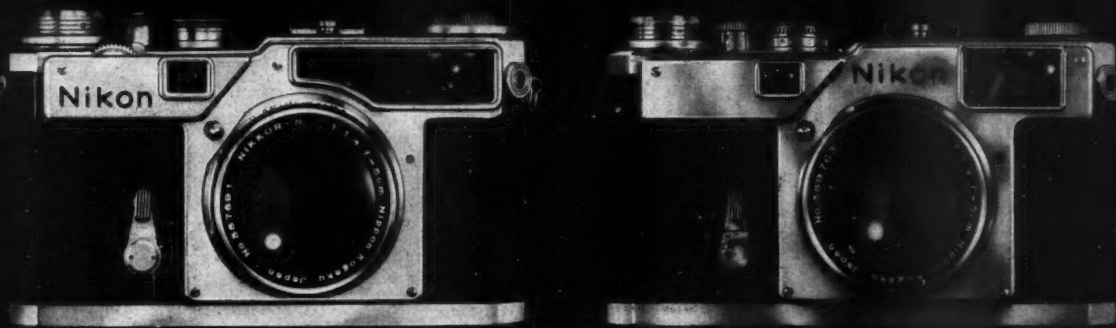


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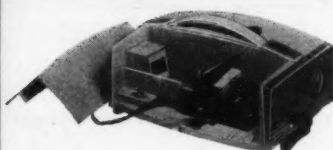
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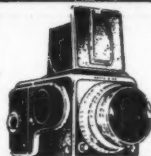
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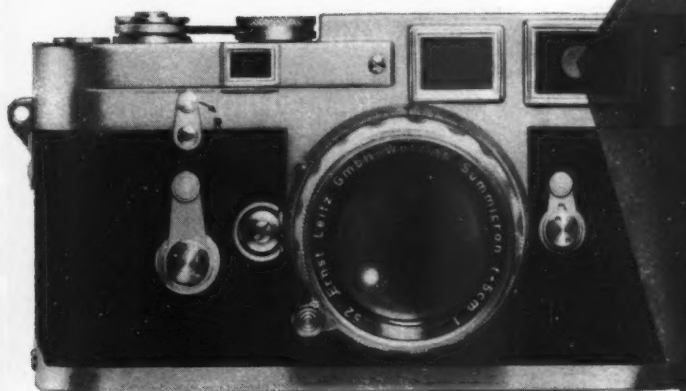
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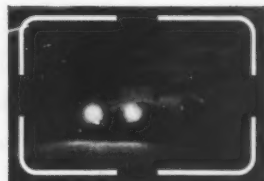
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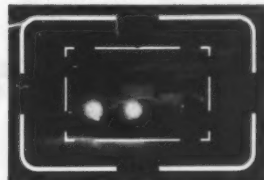
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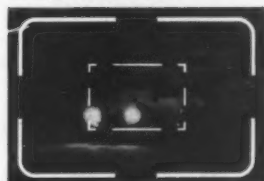
35mm—This field appears when the Leica wide-angle lens, the RF Summaron f/3.5, is attached.



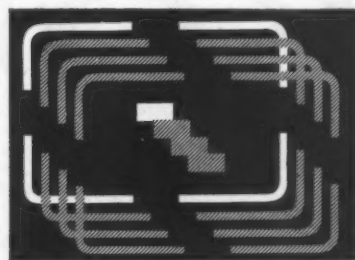
50mm—This is the picture area for standard Leica 50mm lenses, f/1.5, f/2, f/3.5.



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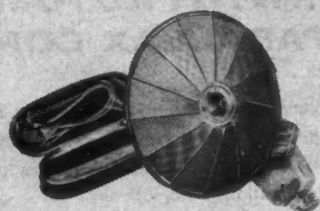


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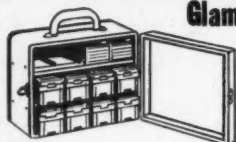
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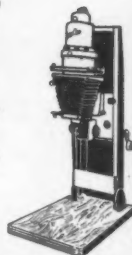
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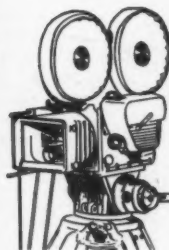
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Coffee Break WITH THE EDITORS

THIS MONTH'S COVER • • •

The pixie-ish young lady who seems to be materializing out of pastel protoplasm on our cover this month is model Ann Allee. It was photographer Hal Reiff who caught her—with a Mamiyaflex C and Sekor 2.8 lens. Reiff made the series of exposures on Ektachrome with 1000-watt-second electronic flash. Starting with the lens wide open at $f/2.8$, he progressed by $1/3$ stops to $f/32$ and the other end of the exposure scale. Somewhere along the way, the pixie winked.

LADIES' DAY • • •

A good many photographs arrive in our offices every day from photographers all over the world. One of the most intriguing to reach us in recent mails is the quaint reminiscence below, entitled "Sunday Afternoon in Prospect Park." Curiosity piqued, we wrote Herbert U. Silleck, the photographer, for details about how and when.

He'd only been taking pictures for a few years when he snapped this one, he told us. (It all started with a pin-hole box camera when he was 12.) One fine Sunday in April, he set out on a picture hunting stroll through Brooklyn's Prospect Park—and found "Sunday Afternoon" on the boating pond. He used a 4 x 5 Stanley plate in a Premo camera, and exposed at $f/9$, $1/50$ second. That was in 1901.

Mr. Silleck, a retired official of the Brooklyn Trust Co., has been picture hunting ever since—and much farther

afield than Prospect Park. An ardent amateur photographer, he's collected some 24,000 films and plates, 4000 slides and 20,000 feet of movie film. There are 115 albums filled with prints on his closet shelves. However, a special place is reserved for "Sunday Afternoon"—an antique frame in the Silleck den—where it never fails to arouse a visitor's interest.

We like it, too.

BLACK-AND-WHITE COLOR • • •

A black-and-white slide which will produce a full-color image when projected on a screen? Those of us who were fascinated by the color demonstration of Dr. E. H. Land (as described by Lloyd E. Varden in a recent "What's Ahead" column) are now offered this new spectral puzzler.

It's another experimental color process in which color "information" is recorded in tiny ripples on the film. Developed by Dr. William Glenn, it was demonstrated when the Optical Society of America convened recently in Washington, D. C. Dr. Glenn, a physicist at the General Electric Research Labs in Schenectady, N. Y., popped a black-and-white slide into a projector, and lo! on the screen appeared the full-color image!

Not just any black-and-white slide and not just any projector, naturally. However, it was explained that by using a special mask in an ordinary camera, color pictures could be taken

(Continued on page 18)



The day the ladies rowed: "Sunday Afternoon in Prospect Park" by H. Silleck.



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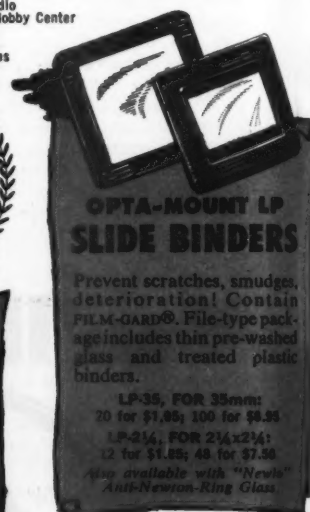


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Appleton, House of Cards & Cameras
 Edgerton, Edgerton Camera Shop
 Janesville, Midwest Photo Service
 Kenosha, Maxwell's Camera Shop
 Kenosha, United Photo Service
 Madison, Meuser Photo House
 Milwaukee, Camera Center
 Milwaukee, Franckel Appliance & Supply
 Milwaukee, Orson's Burleigh Camera
 Milwaukee, Palette Shop
 Milwaukee, Reimers Photo Materials

Oshkosh, Mueller Potter Drug Co.
 Racine, Jim's Camera Shop
 River Falls, Gene's Candid Studio
 Wauskegan, Agie's Camera Shop
 West Allis, West Allis Camera Shop

CANADA

ALBERTA

Calgary, Pay-N-Save Drugs
 Edmonton, Edmonton Photo Supply
 Edmonton, Hudson Bay Company
 Edmonton, McBain's Camera Specialty
 Edmonton, Tony & Ernie's Camera Shop

BRITISH COLUMBIA

Chilliwack, Normal Studio
 Vancouver, Atlas Credit Jewellers
 Vancouver, Capilano Hobbies
 Vancouver, Jack Cash Photographic
 Vancouver, Custom Color Laboratories
 Vancouver, Dunne & Rundle Limited
 Vancouver, Kitsilano Drug
 Vancouver, Vancouver Photo Finishing
 Vancouver, Vancouver Photo Supply
 Vancouver, Doug Yates Photographer
 Victoria, Justrite Photo

MANITOBA

Brandon, Clement's Drug Store, Ltd.
 Winnipeg, A & A Drugs
 Winnipeg, Canada Photo Company
 Winnipeg, T. Eaton Company
 Winnipeg, Meyer's Studio
 Winnipeg, Pay-N-Save Drugs
 Winnipeg, Royal Drugs

ONTARIO

Chatham, Johnston's Studio & Camera
 Dundas, Dundas Camera Centre
 Eastview, Eastview Photo Supply
 Fort William, Chaplins Limited
 Fort William, The Fryer Studio
 Fort William, Don Lamke Photography
 Guelph, Bogardus Drugs
 Guelph, Stewart's Drugs
 Hamilton, Camera Coral
 Hamilton, Robt. Duncan & Co.
 Hamilton, Hill's Photographic Centre
 Hamilton, Owen's Pharmacy
 Hamilton, Simpson-Sears Limited
 Kitchener, Camera & Supply Shop
 Kitchener, Oswald's Book Store
 London, J. H. Buck & Company, Ltd.
 London, MacKellar's Camera Centre
 London, McKittick's Camera Centre
 London, Reade's Photographic Arts
 London, Simpson (London) Limited
 London, Stollery Smallman Limited
 Midland, Watson's Studio

QUEBEC

Borval, Centre Drug Store
 Montreal, Bela Photo
 Montreal, J. A. Y. Bouchard, Inc.
 Montreal, Capes Photo Centre
 Montreal, Central Photo
 Montreal, European Camera
 Montreal, L. L. Loeau
 Montreal, M. E. M. Camera Shop
 Montreal, Midtown Photo Supply
 Montreal, Mitchell's Photo Supply
 Montreal, Montreal Photographic Centre
 Montreal, N. D. G. Photo
 Montreal, Pharmacie Montreal
 Montreal, Pharmacie Populaire
 Montreal, Pharmacie Quintal
 Montreal, Philex Photo Service
 Montreal, Photographic Moderne Ltee
 Montreal, Roger Photo Service
 Montreal, L. R. Vaia, Inc.
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See additional listings in this month's issue of U.S. Camera

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 Ypsa, Houston Payne Studio
 Ypsa, Photo Craft
 Ypsa, American Camera Equip. Co.
 Ypsa, Mason's Inc.

OREGON

Seaside, Leo's Camera Shop
 Seaside, McEwan Photo Shop

PENNSYLVANIA

Altoona, Gem Jewelers
 Altoona, Allentown Photo Shop
 Altoona, Two Guys From Harrison
 Altoona, The Camera Shop
 Altoona, Cohen's Photo Service
 Altoona, Howard Camera Shop
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 Altoona, Modern Photo Service
 Altoona, Modern Art Camera
 Altoona, Lincoln's
 Altoona, Martins Pharmacy
 Altoona, Hays's Photo Center
 Altoona, Hays, Camera Clinic
 Altoona, Patterson Photo Products
 Altoona, Desender Photo Service
 Altoona, Duggan-Rider

Philadelphia, Williams Brown & Earle,
 Phoenixville, Donald L. Erb
 Pittsburgh, Almor Photo Supply
 Pittsburgh, Foto Shop
 Pittsburgh, Liberty Photo Supply
 Pottsville, The Camera Shop
 Reading, Kagens
 Rochester, McGlinchy Camera
 Scranton, The Globe Store
 Sharon, Rembrandt Camera Shop
 St. Mary's, Allen's
 Sunbury, Res & Derick
 Uniontown, Photographit
 Upper Darby, The Camera Center
 Warren, Bairstow Studio
 Wilkes Barre, Fowler, Dick & Walker
 Wilkesburg, Kenyon Bros. Jewelers
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
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Yashica A \$29.95, case \$6.00; Yashica C \$46.50, case \$8.00; Yashica LM \$59.95, case \$10.00; Yashica-Mat \$75.50, case \$10.00.



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COFFEE BREAK

(Continued from page 14)

directly on black-and-white negative materials. (The "system" produces a positive color picture from either a positive or a negative slide.)

It may be some time, however, before this new color-recording technique is developed for use in photography. Research into its application to color TV projection systems is taking precedence at the moment. An unusual aspect of the system (as applied to TV) is that it makes possible a full-color picture produced by two primary colors, one fixed and one variable, instead of the usual three fixed primaries. Its advantages over current

NEXT MONTH . . .

A professional tells how to shoot everything under the summer sun—and process it for fine-grain results.

projection systems include greater simplicity, more brightness, and absolute registry of the primary colors, assured by simultaneous (rather than field sequential) color projection.

And just how does this new color-recording system work? We'll have to corner Varden and have him explain the whole thing to us—in words of two syllables or less.

HAPPY HUNTING . . .

Now is the time when all good photographers from Maine to California are taking to the hills and the seashore with cameras and a good supply of film. The more ambitious are even combining instruction in photography with vacations in scenic countrysides.

To name a few such vacation schools: Ansel Adams is conducting a photographic workshop in Yosemite National Park, the John Doscher Country School in Woodstock, Vermont is playing host again this summer to photographers in search of "photographic adventure," the University of Idaho offers a special two-week course, the Winona School for professional photographers at Winona Lake, Ind., makes provision for both photographers and their families, and the Whitehall Inn in Camden, Maine, has a package rate for accommodations and photographic instruction under the expert tutelage of Hannes Beckman.

But whether you're shooting on an open-air assignment, or just for fun, here's to good hunting!

OF THINGS TO COME . . .

If you'd like to collect all sorts of wild rumors, come to work in a photo magazine editorial office. No day is complete without one spectacular rumor going the rounds about some new type of camera.

(Continued on page 20)

MR. Leica

MR. BOLEX

MR. HASSEL

MEET MR. LEICA...

...we call him "Mr. Leica" because he knows more about the Leica than anyone in the world. He was the first to develop the first Leica when he was 19. For 35 years he has been the inventor, designer and head of Leica. Recently he received honors from the Leica Technical Center in New York. "Mr. Leica" now heads our Special Leica Division. We have two of the country's foremost experts in the field of Bolex and Hasselblad. "MR. BOLEX" and "MR. HASSEL" have been the top of the line for many years. Come in to see them. They will be glad to show you the new SPECIAL SERVICE DIVISION. All three are available for you. Pick up your phone. Come in to see them. Or send coupon to:

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The Cine Adapter allows you to use your Leica lenses on any 16mm movie camera with standard 'C' mount. For only \$4.50 you will have telephoto lenses of unsurpassed quality.



DO YOU KNOW?



Correction for near and farsightedness as well as astigmatism can be incorporated in your Leica viewfinder. Available for all models from \$9.00 to \$13.50, it allows your eye to get close to the finder for exact picture framing.

DO YOU KNOW?

The Micro-liso Attachment connects your Leica to any microscope, making an ideal unit for Microphotography. Observe your specimen through the viewing telescope, photograph by simply pressing the cable release.



DO YOU KNOW?



The Leica Eyepiece converts your 50mm or 90mm Leica Lens into a telescope of 3.5X and 6X power respectively. Cost of the eyepiece is only \$4.50. This gives you a quality telescope of \$100.00 value.



DO YOU KNOW?

This new Bolex pistol grip called the Declic (\$14.00) has a built-in trigger allowing steady one-hand operation.

DO YOU KNOW?

You can make professional-type fades and dissolves with a Bolex Iris Vignetter. There is a choice of 8mm and 16mm, priced at \$22.50 and \$26.00, respectively.



DO YOU KNOW?



Light streaks along the edge of color film are invariably caused during loading or unloading the film. Always perform these operations in dim light or shade.

DO YOU KNOW?

Your Bolex can make titles and real animations. Every Bolex has single-frame operation for these special effects. Bolex makes the best titler for 8 and 16mm movies.



DO YOU KNOW?



About the handy gadget that lets you stand your Bolex anywhere while you make rock-steady movies. It's the \$5.95 Bolex Camera Base that attaches to the tripod socket of any Bolex-H-8 or H-16.

DO YOU KNOW?



You can make super-slides with any Hasselblad by simply snapping on the 16-exposure magazine. You get 16 shots, 1 1/2" x 2 1/4", and save on each roll of film.

DO YOU KNOW?

The exposure Meter in the accessory winding knob has the New EVS scale. You simply read the number and set the scale on the lens for perfect exposures every time.



DO YOU KNOW?



The magnifying hood that slips on top of the Hasselblad in place of the regular hood is adjustable for individual eyesight and allows 2 1/2 power critical focusing. Fits all models. Only \$35.75.

DO YOU KNOW?

Why the Hasselblad neck strap is set so that the camera will hang with lens pointing downward. This simple trick protects your lens from accidental bumps, and makes the camera compact enough to button your coat over in bad weather.



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COFFEE BREAK

(Continued from page 18)

We were vastly pleased when a bright young factory representative from Zeiss Ikon AG, Stuttgart, visited with us and proceeded to open up the Zeiss bag of super special new cameras being developed for introduction at the giant German photo show in Cologne next October.

The single-lens reflex is the up and coming thing, declared the man from Zeiss. He talked of a new 35mm single-lens Zeiss reflex with extremely brilliant prism finder, probably much like the one now in the Contaflex. This new reflex, however, will be in the top price bracket, with a focal-plane shutter and a complete set of interchangeable lenses, all with fully automatic diaphragms. How wide a wide-angle lens can the new reflex take? He told us, swore us to secrecy, but left us slightly gasping. Longest lens with fully automatic aperture will be about 200mm.

As far as the Contax is concerned, the line will offer a new improved version for those who prefer rangefinder to reflex cameras.

Having dispensed with all the facts at hand, let's look at the rumors. Leitz, very happy with their M3 rangefinder camera, are probably planning something in the way of an extremely compact eye-level prism housing with lenses of 90mm and longer. They are also rumored to be working on a complete single-lens reflex for release sometime after the big German photo show.

Across the wide Pacific, both Nikon and Canon are heard to be deep in plans for 35mm single-lens reflexes with completely automatic diaphragms to complement their already established rangefinder line of cameras. Looks like a busy year ahead, if your pocketbook can stand it.

PHOTO FINISH • • •

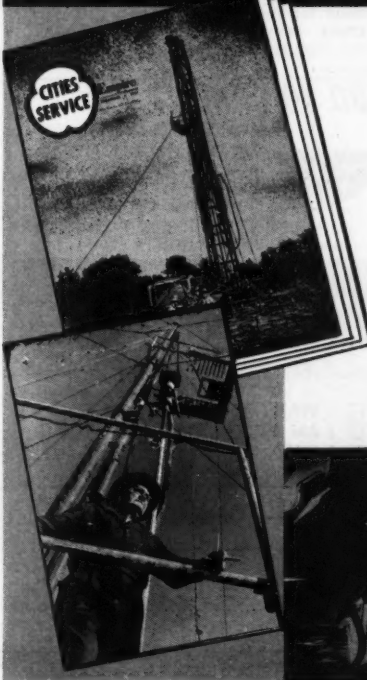
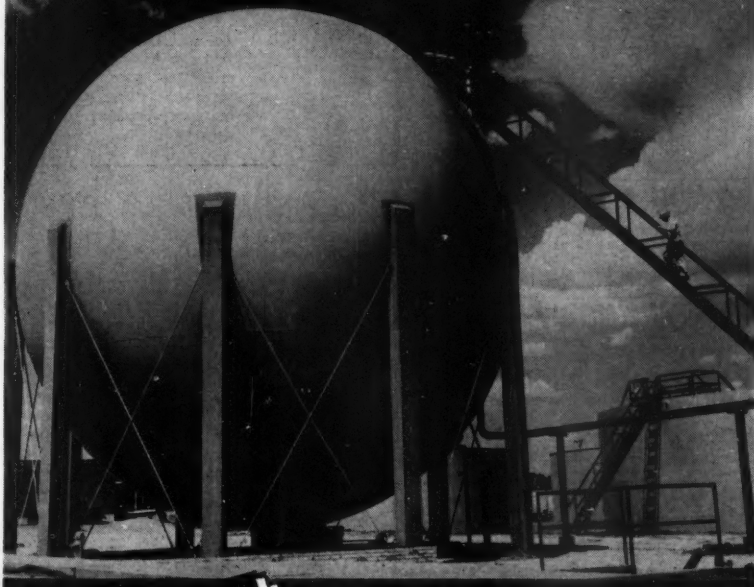
Each spring the New York Art Directors Club looks over the advertising and editorial art produced in the U.S. during the previous year, and picks the nation's best in visual communications. There were 12,000 entries submitted to the recent 37th Annual Exhibition, of which some 500 were hung. From these 500 were selected the winners.

Top award in the "editorial art—non-fiction, two colors or black-and-white, general" category will have a certain familiarity for MODERN's readers. The two-page spread features Italian photographer Stefano Robino's picture of his wife and children, as it appeared in our March issue ("This is My Family"). However, the winner, with the same picture and an all but identical layout, was Richard Gangel of *Life* magazine. Since *Life* hit the newsstands a week ahead of our March issue, MODERN lost the prize to publication schedules.

We're shining up our own extra special award for MODERN's Art Director, Ernest Scarfone.

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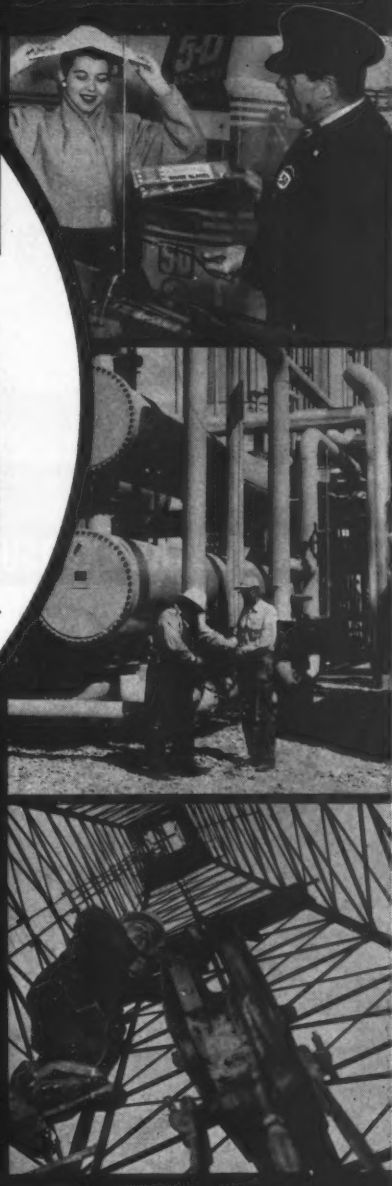
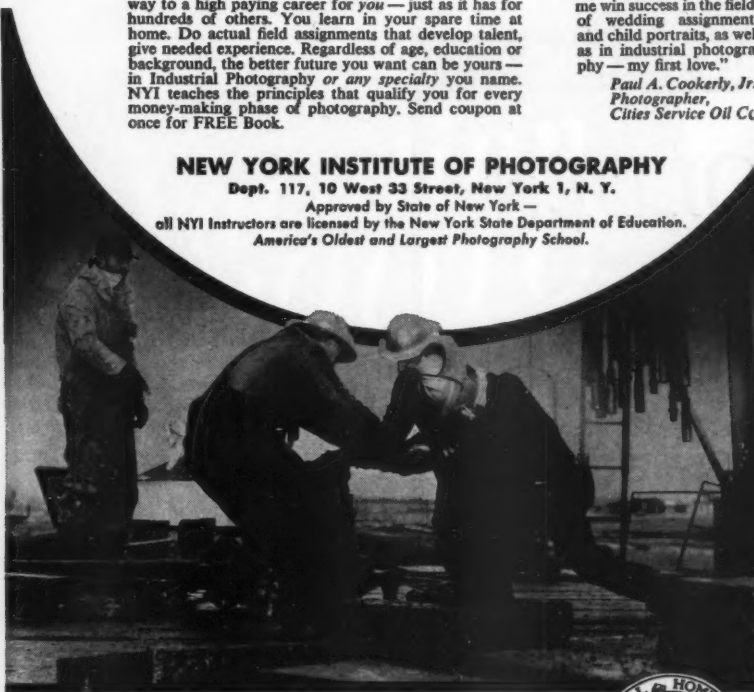
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LETTERS TO THE EDITOR

Initial Entry

Sirs:

I thought you might be interested in this picture, which I took one night recently by electronic flash. The initials of your magazine—M for MODERN and P for PHOTOGRAPHY—were drawn in the snow with a stick. The bush at top left and the dead branch at the



bottom were included in the frame for composition reasons. I hope this shot will please you.

Sherbrooke, P. Q., Canada Pat Bougie
• Always like to see our name in print.

—Ed.

Column Commentary

Sirs:

I must commend you on the department written by Andreas Feininger ("The Large Camera"). His stuff indicates he is writing from his depth of experience, in contrast to some writers who happened to pick photography as a subject.

Chicago, Ill.

W. V. Gray

Sirs:

Enjoyed the "What's Ahead" column on Land's color (March, 1958). By the way, what is it Varden said?

Hackensack, N. J. C. W. Winchell

Sirs:

Your new 35mm column is very much welcomed—and needed—here. I feel that it was off to a fine start with the discussion of what constitutes a "normal" lens.

(Continued on page 24)

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4th and 5th Prize: Ricoh Five-One-Nine
camera, case, flashgun.



6th and 7th Prize: Portable photo-
graphs and RCA Camden's best selling
Perry Como hi-fi "Dream Along With
Me" 12". L.P. album, one of many of
RCA Camden's popular-classical-jazz
albums by big name recording stars.

8th and 9th Prize: Ricoh Diacord L, Case,
Flashgun.

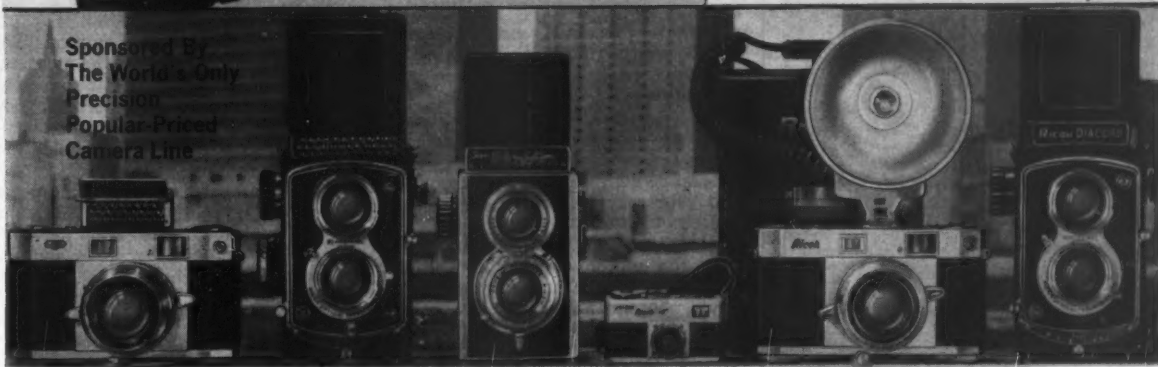


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LETTERS TO THE EDITOR

(Continued from page 22)

The same kind of discussion never ends around here, as my partner assumes that his "normal" lens is the 35mm (not too different from most of the "standard" lenses now used on press cameras, by the way). I sometimes think my own "normal" is the 28mm—not because of "wide" view advantages, but because I like "deep" pictures, emphasizing subjects with

NEXT MONTH...

Which filters for color? An exclusive chart tells what they are, how to use them.

foreground attention, and at the same time including extra descriptive surroundings in the background.

Of course, we also like to use the long type lenses, but at least one camera body never goes without a 28 or 35mm, because due to the extreme zones of good focus, these lenses are always ready for unexpected action (something worth considering when picking a normal lens). But the 50mm sure does a fine job of singling out valuable close-ups.

Parkersburg, W. Va. Harry Seawell
 Schaefer & Seawell

Under The Fence

Sirs:

"Beautiful" aptly describes Neil Priessman Jr.'s work on page 55 of your March issue ("Under the Fence"). The scene he portrayed does not recall the Montana cow country of my childhood, but the gentle bovine expressions convey a familiar feeling that Neil has often patted these creatures into their stalls at milking time.

Edmonds, Wash. Marta Ventura
 P.S. Counting from the bottom, I used to climb safely between the first and second strands of barbed wire fence.

Horse and Buggy Craftsmen?

Sirs:

We are presented with a strange paradox of the times: the photographic manufacturers are killing the practice of photography as a profession.

With all the hullabaloo about new products, new developments and increased automation of photographic processes, doesn't it ever occur to you and your readers what the inevitable end result of all this "progress" must be? Just as surely as Henry Ford knew that the motor car would obsolete horse and buggy transportation, today's photographic scientists, engineers and technicians are fully aware that their labors must—in less than 15 years—make the professional photographer as we know him as extinct as King Tut.

When cameras automatically select their own exposures, when negatives and films chemically develop them-

selves in a minute after exposure (and retain the negative, too, as is now possible), when enlargers and printers can focus automatically, beam correct exposures electronically, and print on a new form of printing-out paper that needs no conventional darkroom development—well, when all this (and much more) is possible and imminently feasible, who the hell needs a "professional" photographer? The day has just about arrived when the village half-wit, equipped with the latest gadgets, can make technically good photographs faster and more economically than the veteran photographer with all his craftsmanship and long years of apprentice schooling.

Just as the development of the automatic transmission in latter-day cars made it possible for hordes of people lacking the necessary reflexes and muscular coordination to shift gears to nevertheless obtain drivers' licenses, so will automation in photography produce hordes of mere picture-snappers in place of talented, sensitive and imaginative photographers.

Brentwood, L. I., N. Y. Walter Hays

Wrong Numbers

Sirs:

With regard to the Camera Clubs column in your April issue: "These French fans favor the 30 by 40 size in prints, which I guess means centimeters and I guess is about 8 x 10"? Mais non! 30 x 40 centimeters is about 12 x 16, or, more precisely, 11.811 x 15.748 inches.

New London, N. H. H. D. Meinecke
 • Merci to reader Meinecke for catching MODERN's mathematical faux pas.
 —Ed.

Self-styled Sorehead Speaks Up

Sirs:

Do you ever receive letters from soreheads? For over ten years I have used yours and other photographic magazines as stepping stones to better picture taking. Perhaps like many another student I have come to feel that I have progressed beyond the teacher.

Your monthly contest for May intrigues me no end. The captions are every bit as interesting as the pictures. Your first prize winner apparently went to an awful lot of trouble not to get a picture, but then, with twenty-five bucks in his hot little fist, he should be content.

Any comment on your second prize winner is certainly superfluous. But the third prize winner! "Zone focusing for action." The photographer and her Hasselblad got cheated! When Mr. Hasselblad learns of her achievement he will, I know, make her First Vice President in charge of all focusing.
 Pocatello, Idaho W. J. McCarthy



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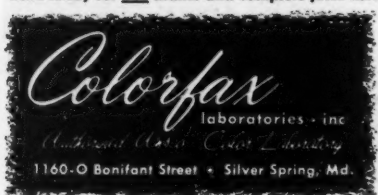
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modern COLOR

by NORMAN ROTHSCHILD

The trouble with 2¼ color? It's too much trouble! How to make it easier and a lot more fun.



Do you shoot color with your 2¼ x 2¼ camera? If you rely on negative films such as Kodachrome, which give you pretty fine color quality these days, your problems are few.

But the 2¼ x 2¼ camera owner who shoots transparency films—Ektachrome or Ansochrome—can have some king-sized headaches.

Frankly, shooting 2¼ x 2¼ color is no harder (or easier) than you make it. First, find a processor who will return your 2¼ x 2¼ color in individual cardboard mounts. Long strips may be fine for the professional, but who wants to hand mount every slide? Mounting just for the sake of mounting is no fun. If you have trouble finding a processor who will mount your 2¼ x 2¼ slides, drop me a line with a stamped, self-addressed envelope and I'll send you a list of such processors.

You don't have to buy an expensive projector, either. For \$39.95 you can own a light and compact Realist or Ansco Duallet. They handle 2¼ slides, and also come with a carrier for 35mm, Bantam and Super Slides.

In the more expensive and elaborate types there are the GoldE and Brumberger units with automatic or semi-automatic slide changing.

So much for the big slide. Now let's consider the alternative—the Super Slide. Using inexpensive adapters available for just about every 2¼ x 2¼ camera, you can shoot 38mm x 38mm (1½ x 1½-in.) Super Slides which can be mounted and projected in nearly every 35mm hand or table viewer or projector. They have a great advantage over regular 1 x 1½-in. slides made in 35mm cameras. The Super Slide is larger and more impressive on the screen. And the fact that you are shooting on a large film area and then using a slightly smaller one makes it possible for you to crop your color slides after shooting.

The original Super Slide kit, designed for Rollei cameras by Frank Rizzatti of Burleigh Brooks Inc., consists of a ground glass mask and an interior film mask. The film mask has slits in it which expose trimming marks on the film for mounting purposes. Or you can omit the masks. This gives you 12 full 2¼ x 2¼ pictures which you can trim to Super

Slide size later, using the interior mask as a trimming and composing guide.

The FR Corp. has a similar kit for the Minolta Autocord. The HPI kit for Super Size Slides fits any 2¼, consists of a ground glass mask, a trimming guide and scoring stylus.

Of course the Rollei interior mask and the HPI trimming guide can be used to make Super Slides out of older 2¼ slides, as well as even larger sizes.

Hasselblad and Rolleiord Va cameras adapt to shoot 16 Super Slides on 120 film. The Hasselblad uses a 16-exposure magazine, the Rolleiord Va interchangeable counter gears. The resulting 1¼ x 2¼ pictures are cropped to Super Slide size by the photofinisher when instructed to do so.

If the square format is not your idea of the perfect shape for slides, and you'd like some other shape, you can remount them in glass using other masks. For 2¼ slides there are 1¼ x 2¼ masks from several makers.

Largest mask which allows you to crop a vertical or horizontal out of a Super Slide is the 28 x 40mm Bantam.

For a still tighter composition there are the standard 35mm (or 24 x 36mm) masks.

If you really want to do some adventurous cropping I'd suggest you write Gemounts, 5817 Sheridan Ave., Detroit 13, Mich., for their free catalog and sample mask, mentioning this column. They make over 40 different masks in various shapes and propor-

NEXT MONTH . . .

All about how to use new 35mm Kodachrome for making prints and slides in black-and-white or color.

tions and in sizes for 35mm, Bantam, Super Slide and 2¼. If you place a big enough order they'll even make special sizes to your specification.

Special size masks are also made by Porter Mfg. Co., 2836 Sunset Blvd., Los Angeles 26, Calif.; Emde Products Inc., 2040 Stoner Ave., Los Angeles 25, Calif.; Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.; The Kimac Co., 46 Havemeyer Lane, Old Greenwich, Conn.

You can also make your own special masks, with a straight edge and ruler, using Kodak Mask Charts.

Don't mask slides with black tape. The adhesive may melt under the heat of some projectors.

I hope you don't mind if I recommend *Mounting, Projecting & Storing Slides* by Norman Rothschild and George Wright. It's \$1.95 and can be ordered from AMPHOTO, 33 W. 60 St., New York 23, N. Y.—THE END


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35MM

by JOHN WOLBARST

Coupled rangefinder or built-in exposure meter. Which one should come first?

There's a new class of 35mm cameras on the market. Its characteristic feature is that the camera has a built-in exposure meter, but does not have a rangefinder. These are mainly in the lower-medium price range—from somewhere under \$100 down.

In this price class they are directly competitive with a much larger group of 35's, which have a coupled rangefinder, but no exposure meter.

Inevitably, this has brought me much mail from the puzzled prospective camera buyer, asking for the relative merits of the two features.

It seems to me that the meter vs. rangefinder choice has to be made on the basis of the purpose to which the camera is to be put—that is, on your needs as a picture taker.

Let me make clear that I have no prejudice, one way or the other, about either of these features. I have owned and used successfully 35mm cameras with and without rangefinders. I have used a built-in exposure meter to take correctly exposed color shots under a wide variety of conditions. However, certain facts are obvious.

For color, meter comes first

The built-in meter/no rangefinder cameras are, by and large, intended for the color slide snapshooter, who does the bulk of his (or her) shooting outdoors in reasonably bright light. Under these conditions, it has been my experience that a rangefinder is far from a necessity. And there are many situations in which attempts to use a coupled rangefinder would only slow down the photographer and perhaps cause him to miss the exact exciting moment of some situation.

The built-in exposure meters are designed for utmost simplicity of operation. Many people who would love to shoot 35mm color quail before the complexities of a conventional exposure meter. My belief is that the simplicity of the little built-in meters permits their use by people who might otherwise never have the nerve to tackle one of the more complex types. And this simplicity of operation may compensate for the fairly limited sensitivity and range of most of the built-in meters.

In picking a non-rangefinder camera, keep a couple of things in mind.

To replace the rangefinder, you are substituting your own skill at distance estimating, plus the extra focusing insurance provided by the zone of sharpness of the lens. That is, if you focus on a point 15 ft. away, many objects nearer than 15 ft. and a great many points farther than 15 ft. will also be in sharp focus.

This zone of sharpness is in inverse proportion to the focal length of the lens. That is, the zone of sharpness is very much deeper with a lens of 35mm focal length than with a lens of 50mm focal length. Most of the non-rangefinder/built-in meter cameras have lenses in the 40-45mm range, but some have 50mm lenses.

There is no question that if these cameras are used with even a minimum of care, they can produce excellent pictures when there is plenty of light—outdoors, or with flash.

When the light is dim, the situation changes sharply. I have found it a fairly tricky matter to get sharply focused pictures at close ranges without a rangefinder, when the lens is used at such wide openings as f/2.8 or f/3.5. And I don't think I ever guessed right for close range distance at f/2.

Indoor photography usually involves fast films. Some of the meters are not sensitive enough to measure the light when an exposure of 1/30 at f/2.8 is required with a film like Ansco Super Hypan.

When a rangefinder's a must

The rangefinder camera is the more suited to working indoors, or outdoors with color or black-and-white under adverse lighting conditions. Despite the excellence of some printed and mechanical exposure guides, I think an exposure meter is a most important item to have with you—wasted color film is quite expensive. I would certainly have some kind of meter, even if it's an inexpensive one.

Summed up, I'd put it this way. The non-rangefinder/built-in meter camera answers the most important need of the beginning color shooter—the quest for correct exposure outdoors. Under the conditions of use for which it is intended it can do a good job.

The coupled rangefinder/non-meter camera leaves you grappling with the exposure problem. But basically, it is a camera capable of permitting more picture taking growth, and gives a greater choice of directions in which your photography may turn.—THE END

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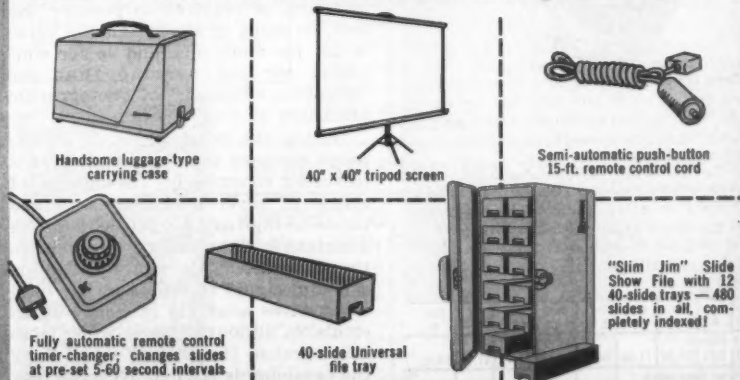
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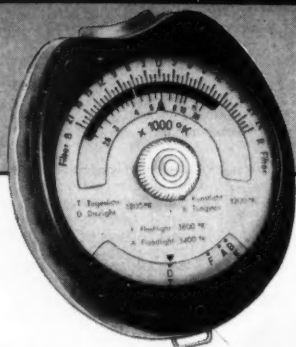


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What's Ahead?

by LLOYD E. VARDEN

A new approach to increasing the efficiency of photographic emulsions. A chain reaction does it.



When we hear the word *efficiency* in everyday speech we usually associate it with people. The "efficiency expert," for example, is a person trained in methods for getting more productive work out of a group of em-

ployees. An "efficient secretary" is one who turns out more than an average amount of work and rarely makes mistakes. Whether reference is made to individuals or to groups makes no difference. Efficiency is thought of in terms of the ability to produce work in relation to the amount of energy expended.

The same meaning of the word is attached to chemical reactions. The photographic process is based on a photochemical reaction (exposure stage) followed by a catalyzed chemical reduction (development stage). Its total efficiency is usually measured by determining the amount of silver produced from a given amount of light energy. In the exposure stage the efficiency is less than 1.0, i.e., more than one unit of light energy, called a quantum, is required to produce one unit, or atom, of silver. But the value is not far from this, and so for simplicity we can assume that the "quantum efficiency" of photographic emulsions is 1.0.

During the development of an exposed emulsion the amount of silver is increased enormously. The number of atoms of silver eventually produced can be as high as 1,000,000,000 for each quantum of light energy consumed in the exposure. This figure of 10^9 is sometimes said to represent the total or effective quantum efficiency of an emulsion, although this is rather loose talk because the energy supplied by the developer is ignored. Nevertheless, the fact remains that anything we can do to increase the amount of silver formed from a given amount of light does increase the effectiveness of the exposure.

A new approach

For many years chemists have studied so-called chain reactions, some

of which can be initiated by light. A chain reaction is one in which the chemical products first formed are of such nature that they can cause a second reaction, and this in turn can give products to cause a third reaction, etc. Obviously, if a photographic emulsion could be made so that a brief exposure would trigger a useful chain reaction within it, the utilization of the light energy would be more efficient. Efforts in this direction have not been very fruitful, but the possibility still exists. This was borne out recently in a paper presented by Dr. Gerald Oster of the Polytechnic Institute of Brooklyn during a meeting of the New York Section of the American Chemical Society at the Roosevelt Hotel.

As Dr. Oster pointed out, it has been known for sometime that polymerization reactions can be promoted by the presence of certain crystalline substances in which the individual crystals are not perfect in structure. We won't bother to discuss the nature of these crystal "defects" here, except to say that silver bromide crystals, especially when exposed to light, are of the type that can have the proper defects for

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causing polymerization. Therefore, Dr. Oster reasoned that if a suitable monomer substance were present when silver bromide is exposed to light, the monomer might polymerize. (*Monomers can be thought of as substances made up of individual molecules having distinct characteristics and which have the property to combine with themselves to form larger molecules, called polymers, differing in character from the original monomers.*—Ed.)

The polymer, if formed, could increase the light-stopping capacity of the emulsion in the exposed areas by introducing increased back-reflection of the incident light in these areas. The end result would be the same as though the amount of silver were increased.

Dr. Oster employed calcium acrylate as his monomer substance. It failed to polymerize, though, when present with silver bromide and the mixture simply exposed to light. But in investigating the subject further, he observed that upon developing the exposed silver bromide the acrylate did form a poly-

mer wherever silver was deposited. And in these areas the density became much greater in comparison to samples not containing calcium acrylate, but otherwise identically exposed and developed.

Conditions appear critical

The conditions necessary to demonstrate Dr. Oster's procedure appear to be quite critical. Only particular developing agents which give by-products that are "stable, but not too stable" are required, and the alkalinity of the solution must be adjusted carefully. Dr. Oster used aminophenol developers (metol is an aminophenol type) at a rather low alkalinity level (pH 8.0). With commercial photographic emulsions slight warming was essential to produce polymerization.

Future possibilities

According to Dr. Oster, his procedure leads to an increase in the effective quantum efficiency of photographic emulsions of from 10^2 to 10^3 . This is calculated, however, on the basis that he actually realized an efficiency of 10^2 from the silver bromide emulsions he used and that the molecules of calcium acrylate which polymerized in the chain reaction produced polymers just as effective as silver in increasing film density. Dr. Oster determined the increase in quantum efficiency by weighing the amount of polymer substance formed and then calculating the total number of molecules (silver bromide plus calcium acrylate) reacted in development for each quantum of light energy absorbed, assuming 10^2 reacted molecules contributed by the silver bromide. Thus, the polymerization phenomenon contributed 10^2 reacted molecules for each light quantum.

Now this can have practical significance if Dr. Oster's experiments are confirmed and if accurate density measurements under controlled conditions show that the polymer formed increases light-stopping capacity without decreasing image properties in undesirable directions. But the mere fact that polymerization can be made to occur during the development of a silver bromide emulsion means little in itself. We shall have to wait for further reports from other investigators before the possibilities of Dr. Oster's procedure can be fully evaluated.—THE END

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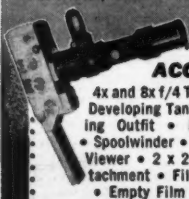
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ULTRA MINIATURE

by JOSEPH D. COOPER

Processing your own ultraminiature films: what equipment you need, the correct procedure to follow.



to fit the specific film and exposure you have used.

These are the keys to good results: (1) the tank, (2) the developer, (3) cleanliness, (4) temperature control.

For 16mm films the only daylight loading tank currently available is the GaMi. It is made of solid metal and accommodates the Golden Ricoh-16 and Minolta-16 cassettes as well as the GaMi cassettes. It can take the Minicord double cassette, but if the cassette is to be used again, it should be removed in a darkroom after daylight loading is accomplished. That is, you can load in the light, but must pull the tank open slightly and remove the empty cassette in the dark before beginning processing. The price is \$40.

For the Minox, there is really only one tank: the Minox daylight loading tank. There has been some experimentation with wire reels for Minox film but they are not in production.

Among darkroom loading tanks you can choose between stainless steel wire reels and plastic reels. Both the Nikor Products Co. and Burke and James, Inc., have wire reels for short lengths of 16mm film.

Loading is simple. Fasten the film end to a center clip. Then, holding the film loosely with a 45-degree twist, rotate the reel with your other hand. After the tank is closed, all operations take place in the light as with other reel tanks. Price of the reel alone, in both cases, is \$4.25; tank additional.

Your choice of plastic reels includes Miniplex (Minicord Sales, \$6.95), Eclipse (Wilmot Sales, \$1.95), and FR Accessory Flange, (\$1.30). The Miniplex is a sturdy reel and tank originally made for Minicord fans. It takes 16mm film only. The Eclipse is

a special modification (for the Steky distributor) of a standard, adjustable roll-film tank, capable of taking any 16mm film. The FR Accessory Flange converts the standard FR roll film tank, which many camera owners already have, to a "two-reeler." All of these are fed from the edge. If you find any of these products hard to obtain, just drop me a line and a stamped, self-addressed envelope and I'll let you know where to get them.

Cleanliness is of great importance in processing subminiature films. Always clean your tank and filter your solutions before use. Keep in mind, too, that chemicals are cheap, especially in the small quantities needed for subminiature work. Better to use fresh solutions each time than to save a few pennies and risk impurities or diminished developer strength.

Another suggestion for cleanliness: add a few drops of wetting solution, such as Kodak Photo-Flo, to your developer to reduce surface tension and prevent pinholes on the negative.

Temperature control

The temperature of all solutions must be kept constant. A change of even a few degrees may cause reticulation. If you have a basement room with a temperature of about 68 to 70° F, you can assure constant temperature by preparing solutions ahead of time and letting them stand. After they assume room temperature, you will have no problem. If you have difficulty stabilizing the temperature of your tap water, use a hypo eliminator and successive water changes instead of a running water bath.

If your developing room is too hot or too cold, you can stabilize solutions by immersing the tank in a large pan of water of the correct temperature. Usually you will have enough time to develop before temperature of the water changes appreciably.

Developers are a big subject in themselves, so I plan to devote one or more columns to that topic. My advice is to follow the film distributor's instructions.

Develop all negatives to a low or medium degree of contrast—the image will increase in contrast as it is enlarged.

If you have any topics you would like discussed in this column, write me care of MODERN PHOTOGRAPHY.

—THE END

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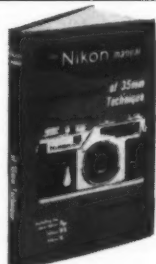
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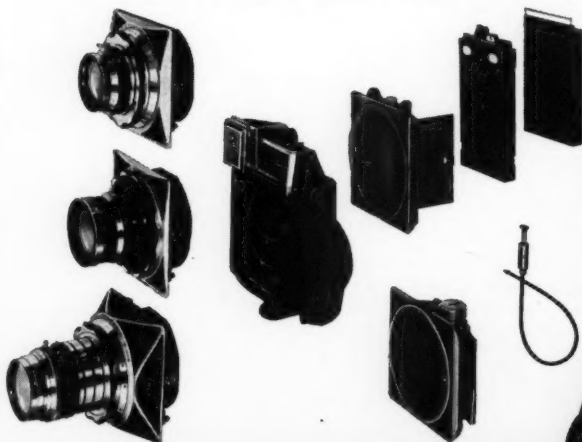
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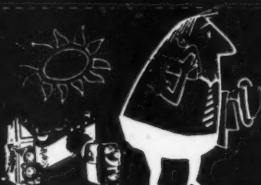
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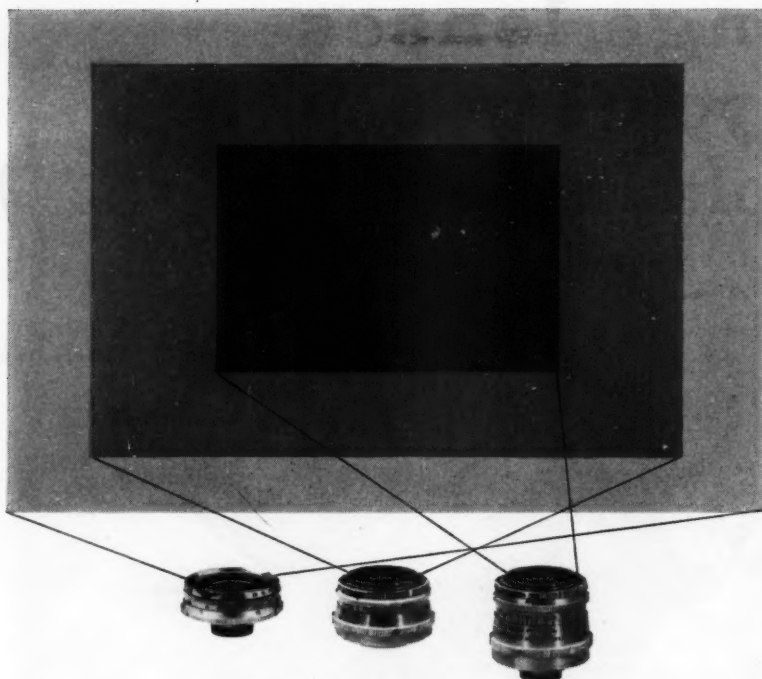
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Getting the most from swings and tilts: three experiments show how.



In last month's column I explained in detail the functions of the different lens and back adjustments of a completely swing-equipped view camera. Such theoretical knowledge is indispen-

sable for the successful utilization of swings. However, only practical experience can really familiarize a photographer with them, and I strongly advise the reader who has a view camera, and is seriously interested in exploiting its potentialities, to perform three experiments. The first two are described *below*. But in connection with this, I must say a few words about technical difficulties which are sure to come up in working with swings.

Suitability of the lens

The correct use of swings often necessitates adjusting the camera so that front and back are inclined toward one another at a more or less acute angle. Furthermore, certain perspective corrections make it necessary to slide the lens off film center toward the top, bottom, or to one side. Each of these operations involves the risk of partly blurring or even vignetting the negative.

This risk is greater the more limited the covering power of the lens, but it can be lessened or avoided entirely if a lens of sufficiently great covering power is used. For this reason, the best "standard" lens for a swing-equipped view camera is a wide-angle lens designed for use with the next-larger film size. For example, instead of using a 6-in. standard lens (which has relatively limited covering power) on a 4 x 5 view camera, a photographer will gain by using a 6-in. wide-angle lens designed to cover fully the next larger negative size of 5 x 7 inches.

Another problem in the successful exploitation of swings results from the mechanical limitations of the camera bellows. Particularly if the focal length

(Continued on page 122)

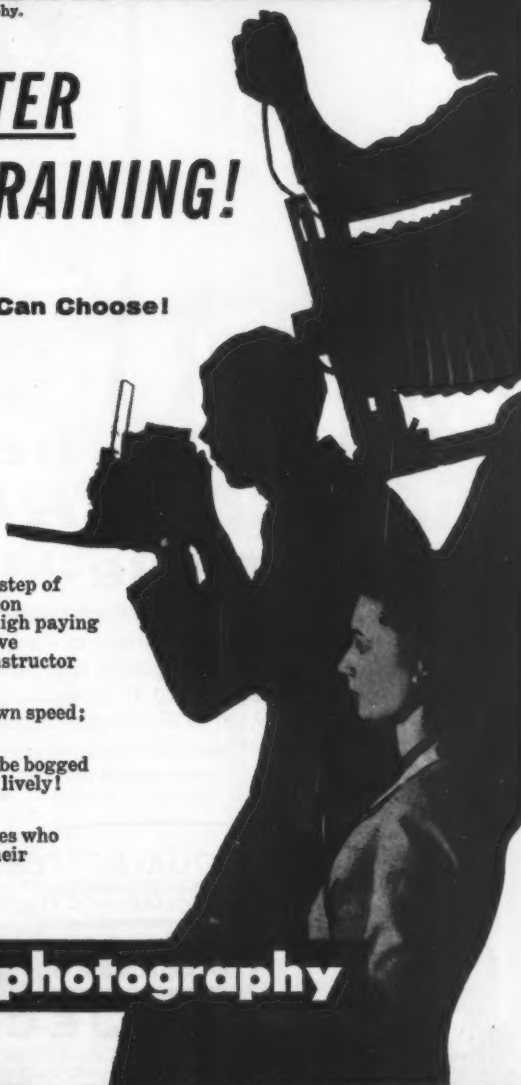


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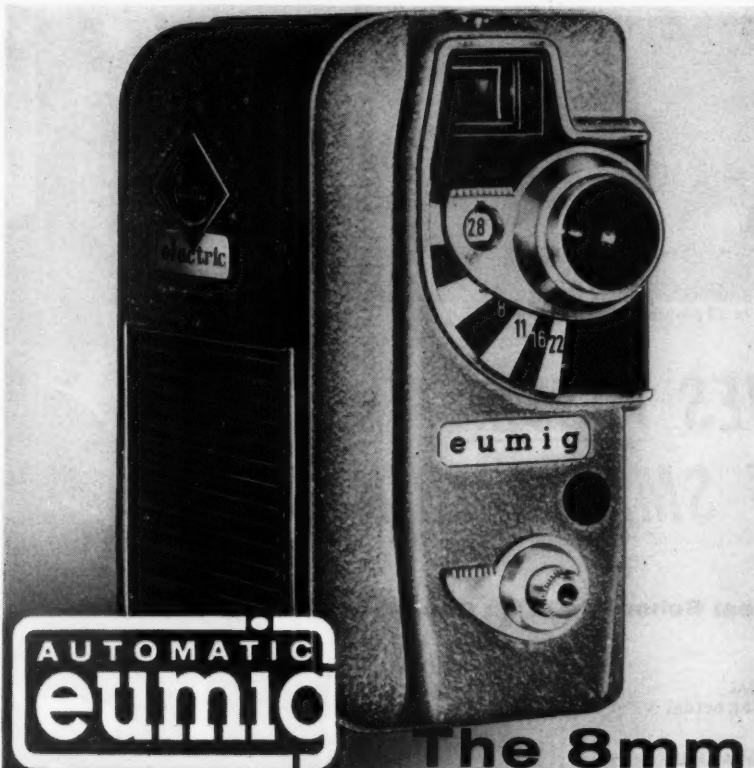
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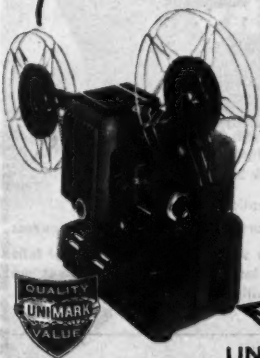
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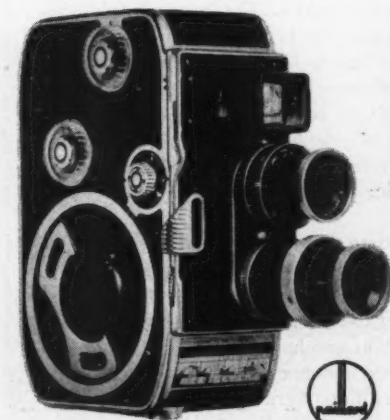
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ARE ALL "OFFICIAL" EXPOSURE INDEXES WRONG?

A LOT OF FUSS has been raised of late about exposure indexes. Particularly about just how reliable the "official" ratings are as a guide to correct exposure. It all started with the introduction of new fast and super-fast film. Experienced photographers, dissatisfied with the dense negatives they were getting from it, began to hop up the index—two, three, even four times—and found that in many cases they got better results. Rumor got around that the "official" indexes (based on the American Standards Assn. [ASA] film speed determination system) were too low. Photo magazines took up the cry, and finally the film manufacturers themselves suggested higher indexes for some of their new, fast emulsions.

For example, the instruction sheet which comes in a package of Royal-X Pan states that "an index of 1600 should be used with most exposure meters for most applications of this film. This index makes the best possible use of the film's speed, graininess and definition characteristics. . ."

Yet, if we read a little further we'll find that "The American Standards Exposure Index is 650."

Similarly, Ansco recommends for its new Super Hypan an exposure index of Daylight 500, and further suggests that you "shoot at film speeds up to 1000 and get smooth, fine grain images that produce superb print quality." The ASA index for Super Hypan is 200.

What are exposure indexes?

Are the "official" ASA ratings wrong? Are the calculations on which they are based in fundamental error? Has the introduction of new high speed films made the ASA film speed determination system obsolete?

Before we can answer these questions, it is first necessary that we understand the meaning of "exposure index." Basically, it is a number which relates to the

speed or sensitivity of a film. The higher the number, the greater the emulsion sensitivity and the less exposure it will require to produce an optimum negative. In practice the photographer sets his exposure meter to correspond with the number (or exposure index) assigned to the film he is using and determines his exposure accordingly.

How film speeds are determined

Any number of methods have been used in the past to measure the speed of a film, and were useful in their time. However, they fell, one by one, into disuse as changes in emulsion characteristics made them obsolete. One, the German DIN system, appears to be keeping pace with the times.

The ASA film speed determination system is based on research conducted by the late Loyd A. Jones of the Eastman Kodak Laboratories. The results of his investigation were published in a remarkable paper in March of 1939. His search for a new criterion of film speed ended in a definition that is now classic: "It seems justifiable, therefore, to conclude that the most satisfactory evaluation of *effective camera speeds* should be based upon the *minimum* exposure which will yield negatives from which *prints of satisfactory quality can be made.*"

This is the first time that the criterion of correct exposure was the print, rather than the negative.

To prove his point, Jones undertook a monumental testing job. In order to determine the speed of an emulsion, a scene was photographed in a series of exposures varying from severe underexposure to extreme overexposure. Prints on different grades of paper were made from each negative, in order to get the best possible print from each. Then hundreds of observers were shown the prints and asked to rank them according to

TRI-X EXPOSED AT E.I. 125-3200 TUNGSTEN, DEVELOPED IN HIGH ENERGY FR X-500

KODAK SAFETY FILM



125

200

250

KODAK SAFETY FILM



400

650

1200

Photographer Maynard Frank Wolfe examined results of bounce light exposure test, selected negative exposed at E.I. 400 as best quality (arrow). The "official" Tri-X exposure index is 160 Tungsten, which would fall between 1st and 2nd frames, above.

KODAK SAFETY FILM

2000

3200

Tests proved that a recognizable image could be obtained on Tri-X at exposure indexes to 3200 in tungsten light. However, picture quality suffers and such extravagant indexes are not to be recommended.

Compare side-lighted exposure at right with last frame above. Both were exposed at E.I. 3200, processed in X-500. However, comparison shows additional loss of quality in the shadows under contrasty light.

KODAK SAFETY FILM

3200

"OFFICIAL" INDEXES WRONG? (cont.)

quality. The film speed was determined from the minimum exposure necessary to produce what the observers considered an excellent print. It was found that print quality did not improve with exposure beyond this point, but that quality was maintained through a number of successive increases in exposure.

This method of determining a film speed was valid, but far from practical in terms of time, cost and the availability of perceptive observers. However, by evaluating the results of these subjective tests, Jones and his co-workers were able to establish a sensitometric formula to correlate exposure and quality. Film speeds could henceforth be calculated in the laboratory, and became the basis for ASA film speed values.

The relationship of film speed to exposure index

"ASA film speed values," however, are not exposure indexes and should not be confused with them. ASA exposure indexes are derived by dividing the film speed values by four. Therefore, it becomes obvious that an exposure index is dependent upon film speed, but is only one-fourth its numerical value. The photographer need not concern himself with the speed of an emulsion, which might be rated, say, at 128 (officially written 0128), but only the relative exposure index, 32, which he applies directly to his exposure calculations.

Why this 4X factor? Why didn't ASA simply set up a system to utilize the film speed directly? The capacity for human error and mechanical aberration being what it is, a "safety factor" of 2.5X was incorporated to insure the photographer a printable result under a wide range of exposure conditions. You will recall that speed values were based on the *first* excellent print and that quality did not deteriorate perceptibly through a number of successively greater exposures. Therefore, if the photographer miscalculated on either the under or the overexposure side, he could still get a picture. The 2.5X factor was multiplied by 1.6 ($2.5 \times 1.6 = 4$) to provide an index suitable for use with the Weston and GE exposure meter calculators in use when the ASA standard was initiated.

The safety factor—then and now

Is the 2.5X safety factor excessive? In terms of the equipment and materials available 20 years ago—no. But today, as was mentioned earlier, many experienced photographers are reducing this safety factor and getting better results than with "official" indexes.

Why, if authorities once accepted the ASA system as the most accurate for determining exposure indexes, are they less applicable today? Part of the reason is the same which made former systems obsolete—the introduction of new sensitive materials. At the time the ASA exposure indexes were accepted, existing films had very similar sensitometric characteristics. But during the past few years such high-speed films as Tri-X and Super Hypan have been introduced—with emulsions whose characteristics differ from those which formed the basis for the ASA ratings.

Another contributing factor is the current trend to $2\frac{1}{4}$ and 35mm, by both amateurs and professionals. Jones' research was conducted with 4 x 5 negatives and contact prints. A suitable print from a 35mm negative requires that it be enlarged six, eight, even ten times, which magnifies any defects in exposure. The smaller the negative, the more critical exposure becomes. The latitude of a film (and the tolerable margin of error) is, in a sense, directly proportional to its size.

So we see that negative densities above the minimum necessary to obtain an "excellent" print are of little consequence in contact printing, but that these greater densities more quickly become excessive in producing an enlargement from a 35mm negative. Since ASA exposure indexes provide a density somewhat above that necessary for producing a good print, due to the incorporation of the safety factor, "official" exposures can indeed be excessive when applied to small films.

Conclusions drawn from both theory and practice, then, would seem to indicate that the time has come for a re-evaluation of "official" ASA exposure indexes. The ASA method of film speed determination (based on Jones' research) is still one of the most valid yet devised, but in terms of ultimate print quality, the rather generous "safety factor" incorporated in the exposure index is certainly worthy of reconsideration.

This is a possibility recognized by members of ASA, and a special committee is currently considering revision of the ASA exposure indexes.

How high should an exposure index be?

In the meantime, just how much should an exposure index be boosted? Much of the clamor today against using "official" indexes *per se* is coming from photographers who habitually use extravagant indexes and then overdevelop to compensate. Severe underexposure requires severe overdevelopment and results in loss of print quality. In the pursuit of speed and more speed we have all but lost sight of quality. A large part of the dodging, burning in and other darkroom manipulations could be eliminated with proper exposure.

In any evaluation of the desirability of boosting exposure indexes, three important factors must be considered: lighting, development and the type of emulsion. A flat lighted subject, one with a limited difference in brightness between highlights and shadows, can be photographed adequately at much higher indexes than can a contrasty one, as illustrated at the bottom of page 47. Similarly, negatives processed in a high energy developer such as X-500 can be exposed at higher indexes than can those processed in a more soft-working developer such as Microdol. See results of comparison tests, *bottom, opposite page*.

As a general rule, a fast (high exposure index) film can be pushed further than a slow one such as Panatomic-X, due to inherent emulsion characteristics.

It would be convenient if we could suggest a specific increase factor for all ASA exposure indexes. (Many people mistakenly believe that *(Continued on page 96)*)

TRI-X EXPOSED AT E.I. 160 TO 3200 TUNGSTEN, DEVELOPED IN MICRODOL



160

250

400

Wolfe made a second series of exposures on Tri-X, developed the film in Microdol, more soft-working than X-500. Here he found best negative at E.I. 250 (arrow), still a somewhat higher index than the "official" 160 for exposure in tungsten light.



500

650

1200

2000

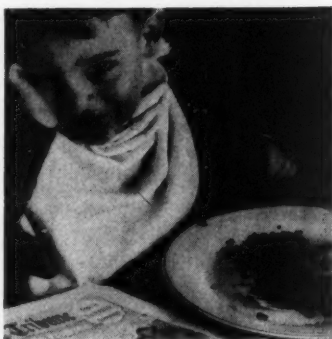
3200

KODAK TRI-X FILM

Frames above right and at left were identically lighted and exposed at E.I. 3200, but developed in Microdol and FR X-500 respectively. Note the greater loss of quality with more soft-working Microdol. Type of developer used is an important consideration in boosting any exposure index.

3200

SIMPLE STEPS TO



Available tungsten light gave face fairly even illumination. Point incident meter toward camera from subject position. For best reflected light meter use, take readings from brightest and shadow areas of face, average these (set indicator mark between them) for right exposure.



Back light situations are often best handled by incident meter placed at subject and facing camera. With reflected meter, take reading as close as possible to subject's face because meter's angle of view easily could include light spilled from behind subject, upset the reading.



Open shade produces flat, even light, a good place to use incident meter as recommended. With reflected meter, reading would be taken from hair and face of girl. For candid, try "substitute" method: take reading from palm of your hand if it is in same light as the main subject.



BASIC EXPOSURE

Top light on beach or other very bright area may be reflected strongly back into subject's face. With reflected meter, get close enough to face (without casting shadow) to get a reading that won't be influenced by bright sand. For incident meter, take reading from subject position as usual.



Synchro-sun (fill-in flash) saves many outdoor shots where shadows are harsh and deep. With either meter, take reading from subject's face. Use a flash guide number from $\frac{1}{2}$ to the equivalent of the available light level. If fill is too strong, move back; try handkerchief over reflector.

Bright overcast days may be lighter than you think! Tops of children's heads are bright, yet some shadows persist. Since shadows are at minimum, take incident reading as usual, then try cutting exposure in half. For reflected meter, average readings from bright and dark parts of hair.



Head-on sunlight is one of the commonest light sources. Use incident meter as described. But use of reflected meter requires you to make two readings due to deep contrasty shadows. Take readings from darkest part of subject (hair, shadows) then lightest, and average these.

Window light can be the source of extreme contrast. Here face is partly in shadow, partly in bright light. Place incident meter in same combined types of light, near subject, and facing camera. With reflected meter, average the sun and shadow (such as that on girl's blouse or hair).



Strong side light also is a heavy shadow maker. Take incident reading as usual. With reflected meter, again, you should take two readings, for highlights and darks, then average them. If subject is too distant, try substitute method: one reading from your palm in sun, one on palm in shadow.

WHICH EXPOSURE WOULD YOU USE?

There are basically two problems in creative exposure. The first, deciding what effect you want; the second, determining how to get it. Problem one is a matter of individual interpretation. In a given situation, a photographer may choose to underexpose, to overexpose or to expose according to the instructions packaged with the film. There can be no "best" interpretation—but there *can* be a best exposure. And that will be whichever is calculated to produce the effect the photographer was after.

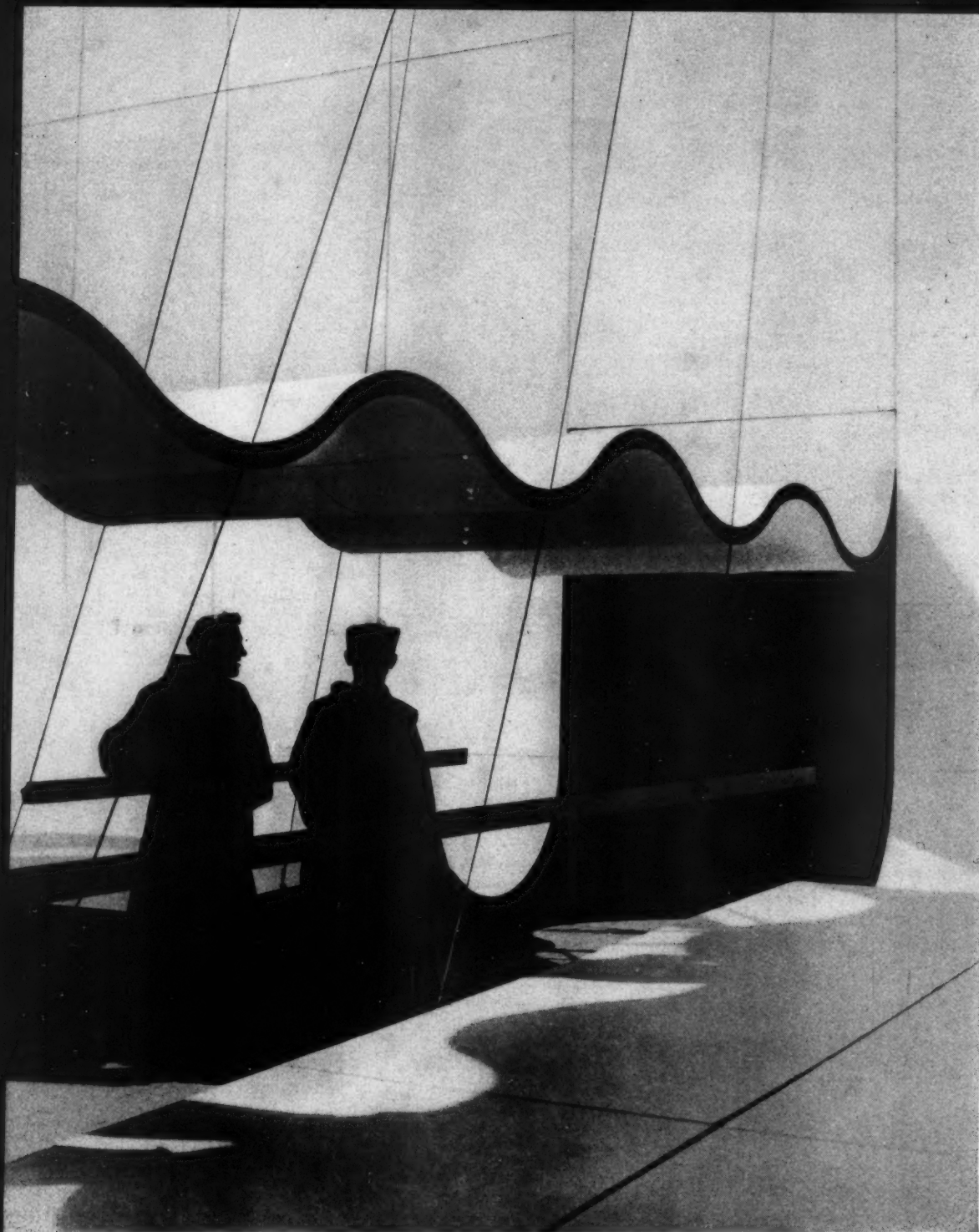
Actually it is misleading to separate exposure from negative development and printing techniques. Some photographers produce their unusual effects in the darkroom, others in the camera. And in examining a finished print, it is often impossible to say definitely whether the effect was achieved by exposure, negative development, or printing.

The photographs shown in this picture section were chosen to illustrate either unusual exposure situations or an unusual treatment of an ordinary subject. The captions explain how exposure could have produced the photographs shown. For more detailed information on how to get the best results with incident and reflected light meters, see "How to Use Incident and Reflected Light Meters," page 97. But keep in mind the fact that using your meter correctly will not solve all your exposure problems. Even if you take detailed readings from all parts of your subject with a reflected meter or use your incident meter exactly as recommended, you will still have to use your head. A meter is just a mechanical tool which provides information on the light level or the subject brightness. It remains for you, the photographer, to interpret this information, to use your meter creatively.

—CHARLES HELLMAN and
PATRICIA CAULFIELD

HOW DO YOU EXPOSE to eliminate shadow detail *and* burn out highlights? First of all, this is one situation where you'll need more than "correct" exposure to produce an effect such as the one *opposite*. A film with a high degree of inherent contrast, such as Panatomic-X or Adox KB-14, and a hard printing paper (Grade 4 or 5) will be as much help as having the exposure on the nose. In true back lighting, the light source is pointed directly at the camera, with the subject (in R. Forrester's portrait, a child's head) in between. The easiest—and most accurate—way to calculate exposure is the reverse of the usual reflected light meter procedure. Point meter directly at the light source, rather than at the subject. The shadows will be underexposed and without detail; the rim-lit outline will be sufficiently dense for you to eliminate highlight detail easily in printing.





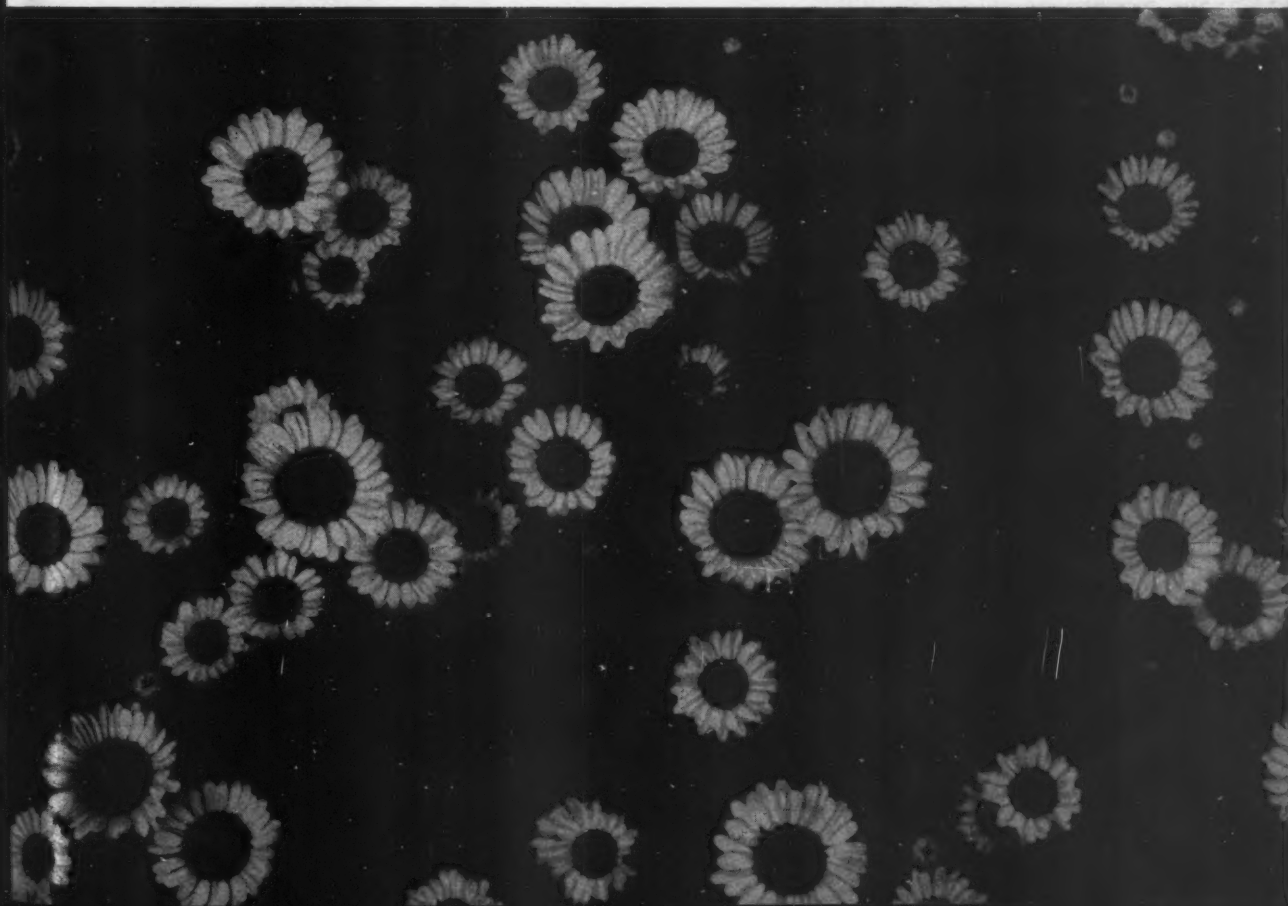
WHEN SUBJECT BRIGHTNESS RANGE is too great for film latitude, expose for the most important areas. The monks in Antonio Persico's photograph *above* were in shadow cast by canopy. Persico exposed for full shadow detail—and let the highlights block up slightly. To calculate exposure with an incident light meter, hold meter pointed at camera from subject position. Since the monk's robes are very dark, you might choose to give an additional stop exposure. However, the white walls of building and light areas of ground act as fill-in reflectors, so the reading indicated by the meter would probably be correct. With reflected light meters take two readings (from robes and from faces) and average them.

EXPOSURE IS A DUAL PROBLEM

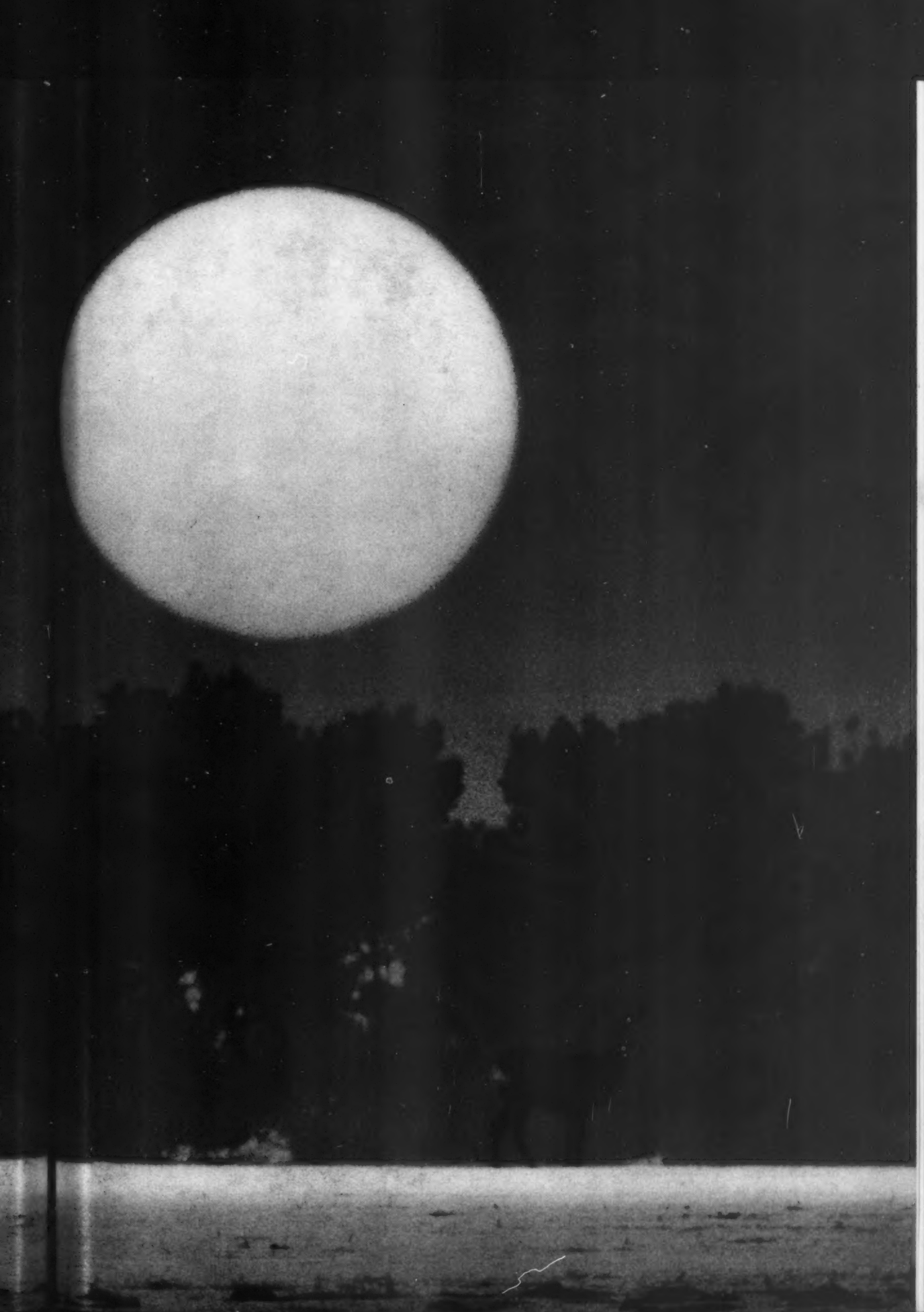
in closeup work. How to take a reading from the head of a pin—or a bug the size of your little fingernail? Don't. Herbert Keppler used a reflected light meter, placed a gray card in the same light as his subject and took a reading directly from that. But in this situation, an incident meter might be a better choice, since no substitution is necessary. This meter may be used in the conventional way, that is, held in the same light as the subject and pointed toward the camera. For a discussion of the second problem in close-up exposures see *page 94*.



HOW CAN YOU ELIMINATE SHADOW DETAIL and accent highlights? In this case, too, choice of film and printing technique are particularly important. Herbert Keppler used a slow, relatively high contrast film (Panatomic-X), and took exposure reading with a reflected light meter directly from the white petals of one of the flowers. Although some details of background grass appear on the negative, the print was made on harder than normal paper, (Grade 3) to eliminate them from print. In addition, Keppler rated the film at E.I. 50, rather than the recommended 32. This reduced the safety factor included by all film manufacturers in their recommended exposure indexes (see "Are All 'Official' Exposure Indexes Wrong?" *page 46*) and produced the kind of negative, lacking in shadow detail, which could make the print shown here. Another shot of the same subject was made at the same time on Tri-X film, a negative material with great latitude, and the results were entirely different. Details of foliage could not be eliminated in printing, even with a hard paper.









◁ IT'S NOT SO TOUGH

as it looks. Exposures at sunset are tricky. Eyes adapt to changing light levels—but films do not. Suggestion: trust your meter, not your conditioning. With a reflected light meter, take a reading from the palm of your hand, palm toward the camera. For incident calculation, use the meter in the usual way with cell toward the camera. If the subject is at a distance, as in Julius Behnke's deer and sun *pages 56 and 57*, and there is fog or haze, halve exposure indicated by either meter.

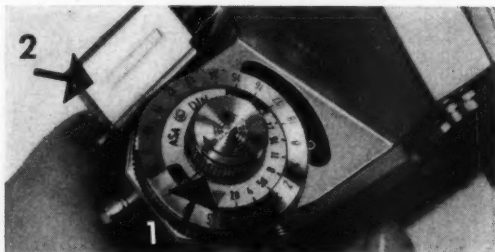
△ **IN LOW LIGHT** shoot for highlights. Sometimes your purpose may not be to produce a properly exposed print, but a properly underexposed print. Here, the sun had already set behind the clouds, but the sky itself was brilliant with the afterglow. Fred Maroon's exposure for the sky (determined by pointing a reflected light meter directly at it) underexposed foreground figures, cars and buildings, and overexposed lights in street lamps.

WHAT HAPPENED to the highlights? Strange as it may seem to available light aficionados, too much light *can* be a problem. On brilliant days at the brilliant beach, when haze or mist diffuses the sun and casts illumination back into the shadows, you may find it impossible to expose "correctly" for skin tones. Howard Zeiff solved the problem by ignoring it. In portrait *opposite*, he overexposed by several stops, completely washing out detail in girl's sweater, and capitalizing on the telltale grain to suggest burning, all-permeating heat and brightness of summer's sun. ▷

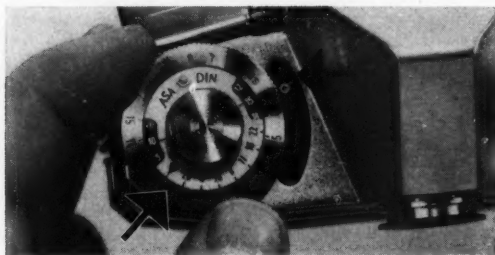


BUILT-IN METERS:

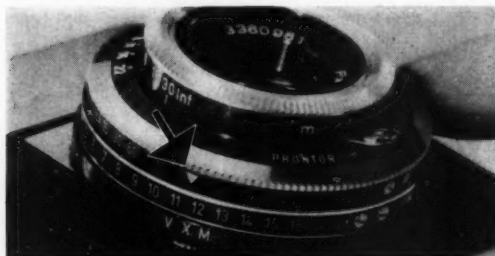
One breed gives only advice; then you set the camera.



SET FILM SPEED: Turn film speed dial (1) until exposure index of film (10, here) is opposite mark. Aim meter cell (2) at subject for "reading."



MATCH POINTERS: Light in meter cell deflects needle; you turn control wheel until second pointer (arrow, right) covers needle. Now read dial to get correct EV number (arrow, left). It's EV 11½



SET EV NUMBER: Depress EV number control ring with finger (right), rotate ring until EV 11½ is under marker (arrow). Correct exposure is set.



CHECK SHUTTER SPEED: Glance at shutter speed ring to make sure that speed is suitable for type of picture. If not, rotate to desired setting (here 1/60 at f/6.3). Exposure remains constant.

IT SEEMS that cameras with built-in exposure meters are here to stay. Increasing numbers of makes and models are appearing on the market, and it requires no great gift for prophecy to predict that within a few years an exposure meter of some sort will be built into most cameras having multiple shutter speeds and variable lens openings.

That being the case, some questions inevitably arise: Is this a desirable trend? Are these meters really useful, or are they merely sales attractions? How do they compare in ability with separate accessory meters? Will the presence of such a meter on your camera really improve your pictures?

I think it can be a desirable trend, depending upon the type of metering equipment provided. Your meter is always available; there's no extra item to carry. There you have two immense advantages. At the present time, however, most of the built-in meters have certain operational disadvantages, some minor, some more important, which made themselves quite evident during my work with a wide variety of built-in meter cameras.

The meters vary in usefulness according to the inherent abilities of the various mechanisms. Some are so limited in range that their value is debatable. Others are quite a match for many of the accessory meters now on the market.

Personal experience in using these meters demonstrated that the more capable ones can give you correct exposures under a wide variety of conditions, *if used properly*—and that's important.

The kinds of built-in meters

Current built-in meters are of two main types: The first simply provides you with exposure advice, and you set all the camera controls manually. The majority of these are calibrated in the LVS-EVS system. You aim the meter, match up a couple of moving pointers, and the meter recommends a single EV (exposure value) number. You set the camera to that EV number, and that's it. A typical example is shown *at left*, on the Zeiss Contaflex Beta.

There are variations on this theme. The Yashica LM meter, for example, has a single needle which gives a direct reading in f-numbers; you then operate a simple slide-type computer on the camera to get the f-number/shutter speed combination to be set on the camera.

The other class of meters is semi-automatic. You take a reading, then turn a control to match up the two needles. As you turn the control, a coupling between the meter works and the lens diaphragm automatically sets the proper lens opening. The Prontor SLK shutter system was the first of this semi-automatic type to reach the market—a typical example is shown on the Braun Paxette, *at right*. As this method is particularly well adapted to 35mm cameras with leaf-type shutters, we

USEFUL OR NOT?

can expect a bewildering number of variations on this semi-automatic meter idea within the next year or so.

One example already at hand is the Minolta Auto-wide. On this novel, wide-angle 35mm camera the lens openings can be adjusted only by a control on the back of the camera, which is also coupled to the "matching" needle on the exposure meter. F-numbers appear in a little window atop the camera as the control is turned. Although the f-numbers are present for reference it is not necessary to refer to them in order to get correct exposure settings. Despite wide differences in mechanisms, the Autowide and the Braun Paxette follow the same principle—you set the meter, the meter sets the lens opening.

Incidentally, I should point out that there is nothing inherent in the designs of the manually set or semi-automatic meters which determines that the meter will be either accurate or inaccurate. This is entirely a matter of the quality built into the particular mechanical contrivance.

With few exceptions, all the current built-in meters are of the reflected light type (they measure the brightness of light reflected from the subject), and they have a single range of sensitivity. Some come with white plastic diffusers which, when placed over the cell of the meter, convert it to incident light use (it then measures the brightness of light falling on the subject, without regard to the amount reflected). The meter in the Rolleiflex is one of the few with a dual range, designed to make the meter more accurate in both dim light and very bright light.

Are the meters sensitive enough?

It's obvious that built-in meters are not likely to have so big and sensitive a cell, nor so wide an operating range as such meters as the Weston Master or the General Electric Guardian.

However, there seems little doubt that the better built-in meters can cover adequately most of the picture situations which are likely to arise, particularly when using color films. I was surprised at popular misconceptions about these meters. Many people are under the impression that the built-in meters are fine for black-and-white films but unsuitable for color. You may be surprised to know that almost the reverse is the truth, as I proved with some careful tests.

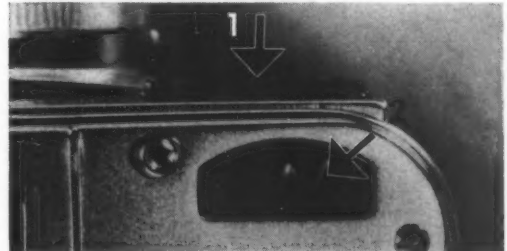
Testing for the snapshot range

I took as my standard the hand-held snapshot range of the camera's lens/shutter combination. At one end I set the widest lens opening (f/2 or f/2.8 in most cases) and 1/30 sec. The other end was flexible—for black-and-white films I used the fastest shutter speed and smallest lens opening. For Kodachrome, Daylight Type, I selected as the upper end of the standard 1/125 sec.

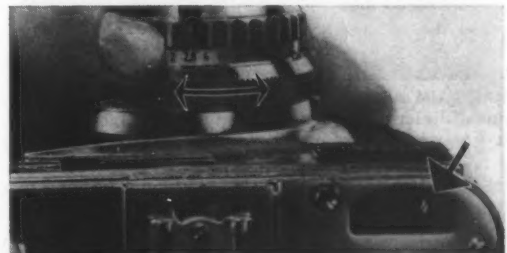
Another type sets the camera while you work the meter.



SET FILM SPEED: Here you rotate ring on lens mount to set exposure index (10) of film in use. Other cameras have different mechanisms.



AIM METER AT SUBJECT: Light reflected from subject enters meter cell (1) deflects needle (2) more or less depending on brightness.



MATCH POINTERS: Rotate f-number control, which is coupled to second pointer, until pointer is over meter needle (arrow). Camera has now been set automatically for correct exposure.



CHECK SHUTTER SPEED: Is shutter speed suitable for type of picture? If not, rotate shutter speed ring to desired setting (here 1/60 at f/6.3). Exposure remains constant as speed changes.

AVOID THESE METER USE PITFALLS



DON'T MOVE AWAY: Hold camera in "correct reading position" while operating meter. If you move or turn away meter cell (arrow) "sees" different scene, gives incorrect exposure reading.



DON'T AIM ASKEW: Meter cell (arrow) must be aimed directly at subject or background light and/or darkness will affect meter reading.



DON'T CAST SHADOW: Meter can't give correct exposure for bright sun if you blanket subject with shadow of camera, arm, or body.

at $f/11$, because my experience has been that this is the minimum possible exposure with Kodachrome under any but the most extraordinary conditions. The question to be decided was whether or not the meters could handle such a range of exposures.

Surprisingly enough, practically all of them could cover the snapshot range when set to an exposure index of 10, as for Kodachrome, Daylight Type. In fact, the meter on a Kodak Retina IIIC could handle Kodachrome exposures from $1/4$ sec. at $f/2$ up to $1/125$ at $f/11$. The better meters could also handle most exposure problems for faster color films, such as Ektachrome and Super Anscochrome. However, when set to an exposure index of 100, for Super Anscochrome, it became less easy to make an accurate reading for such exposures as $1/30$ at $f/2$ or $f/2.8$.

Working with fast black-and-white

Then I shifted to Kodak Plus-X film, using an exposure index of 160-200. The more sensitive meters, such as on the Zeiss Contaflex Beta and the Kodak Retina IIIC, could just about handle a situation calling for $1/30$ sec. and widest lens opening. But the simple meter on the Kodak Signet 50 was not usable under those conditions.

Finally, I tried an exposure index of 500-600, such as for using Ansco Super Hypan or Kodak Tri-X under bad light conditions. At this setting none of the 35mm cameras tested had a sufficiently sensitive meter to indicate an exposure of $1/30$ at $f/2$ or $f/2.8$ with reasonable ease and accuracy. However, the Rolleiflex meter could indicate an exposure of $1/30$ at $f/3.5$, and with a bit of hope mixed in might do for $1/30$ at $f/2.8$.

Outdoors in bright light there were no problems, except again when using the very fast films. For example, an exposure of $1/500$ at $f/22$ is not inconceivable with Ansco Super Hypan or Kodak Tri-X. (And, in fact, with Kodak Royal-X Pan such an exposure is routine in bright sun.) The Retina could handle this situation quite easily; most of the other meter/camera combinations were not able to.

So, it should be obvious that despite their small size and simplicity of operation most of the current built-in meters are capable of handling a very wide range of picture problems.

Picking a built-in meter camera

When you are trying to make up your mind whether or not a built-in meter camera can satisfy your needs, keep this snapshot range test in mind. Set the meter to the exposure index of the various films you use most and see what its range of measurement is at each exposure index. For low light level readings, the needle should move several needle widths off "no reading" for such a setting as $1/30$ at $f/2$ or $f/2.8$. If it doesn't, you'll have trouble reading it.

Problems in handling

Taking a reading with a built-in meter presents some new problems. Not the least is the difficulty of looking at the needle. I have noticed people going into veritable

contortions in their efforts to hold the camera high and at the same time look straight down on it. So, on these pages are some hints about holding and handling built-in meter cameras.

In my experience, the one most useful technique was to hold the camera vertically and look at the meter needle from the side, when taking a reading on someone's face. Not only is the dial more easily visible, but the shape of the light cell more nearly conforms to the general shape of the face. This helps to prevent stray light from getting around the subject's head and into the meter cell. It's particularly important when using the semi-automatic type of meter, as it is easy to miss your aim while making the adjustments, thereby getting an incorrect reading.

It seems to me that the most needed improvement for all built-in meters is some type of device which will allow the meter to retain the needle in the "correct reading" position even after you take it away from the subject. It is far too easy now to "lose" the "correct reading" position of the needle.

Although several meters have incident light diffusers as accessories, I believe that insufficient attention has been given to making this metering method usable. With the exception of that on the Minolta Autowide, most of the diffusers are easily knocked off and lost. Yet, incident light metering has many advantages for a built-in meter camera, and with the addition of a "retain correct reading" device (described above) it could make built-in meters much easier to handle.

What about damage?

Some people are very much concerned about the life expectancy of a built-in meter. Since it's always out in the light doesn't it get exhausted and burn out? No, there's no reason why it should. But meters in cameras get more knocking around than separate meters. Do they, really? Keep fumbling with a separate meter and it's much more likely to be dropped than is the camera alone. I know, I've dropped a few.

However, when purchasing a camera with built-in meter it's a good idea to inquire as to the service facilities available for meter repair and adjustment. In most cases, the meter works are not easily removable and the entire camera is immobilized during the period of meter repair or replacement. It would be most awkward to be camera-less while some repairman waited for parts from far away.

Conclusions about meters

A built-in meter can be an enormous convenience, particularly when traveling. Of the lot available today, some are very capable, helpful companions. Others are of not much more use than a carefully computed exposure guide. If you're mainly interested in shooting color slides, a good built-in meter may be ideal for your needs; if you want to shoot available light black-and-white stuff, that's another story. Don't buy a camera just because it has a built-in meter; buy it because the built-in meter is a good one and will be good for your particular picture taking needs.—THE END

3 HELPFUL METERING TECHNIQUES



HOLD IT VERTICAL: For eye-level close-ups it's easier to read dial (arrow, 1) from side than from top. Also, meter cell (arrow, 2) more closely matches shape of subject's face.



LIGHT BEHIND SUBJECT: If meter has incident light accessory, clip it over cell (arrow), use it for all pictures taken against light, as in this example.



IN DIM LIGHT: If indoors, and it's too dim for reflected light reading, aim bare cell (arrow) at main light source, give 20X exposure indicated.

SUPER METERS

They are more expensive and slightly bulky but each can calculate proper exposure with an amazing accuracy.

GOT ANY old impossible exposure problems lying around the house? Let them lie no more. If you've never been able to get the right exposure for that airplane flying a half-mile up, or that match flame ten feet away, or you have even more complicated problems, turn your attention to the three peculiar looking instruments at *right*. Although none of them will slip into the shoe on top of a 35mm camera, and they will definitely not be found on the bargain counter in your camera store, they will do things for you that no ordinary meter can.

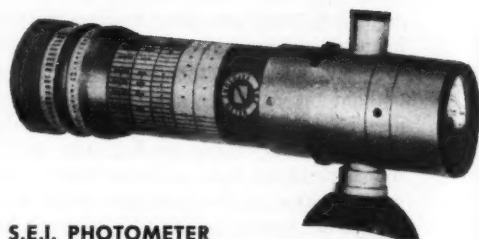
We are definitely not fooling about that airplane half a mile up, incidentally. The S.E.I. meter can pinpoint the plane accurately and easily, and give you the proper reading. The Elwood Foto-Meter can do it, too—if the plane's bigger and flying a little lower. The Spectra Professional has other uses, as you can find out by looking at the chart.

How about these meters in ordinary light conditions? The S.E.I. and Foto-Meter can both give you accurate readings, but you'll have to do a bit of calculations to obtain a reading for the overall scene, since these instruments only read small areas. In such case, you would take a highlight reading, a shadow reading and average them out. The Spectra, on the other hand, because it's an incident light meter, would give you an overall reading.

However, if you're interested in reproducing some particular area of a picture with extreme accuracy and can't get close enough to take a reading with an ordinary reflected light meter, the S.E.I. and Elwood meters would prove invaluable.

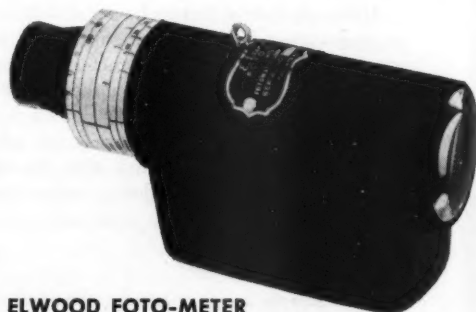
Although each of these meters is a precision instrument, they needn't be handled with kid gloves. They're just as sturdy as the best of the less complicated meters.

If these meters are so accurate and useful, why aren't they more popular? Undoubtedly the price range, as compared to the cost of more popular meters, has a lot to do with it. And a small pocketable meter does have undeniable charm. Still, if you are interested in better mousetraps . . . where's that airplane?—NORMAN ROTHSCHILD



S.E.I. PHOTOMETER

A spot comparison meter measures illumination by comparing the intensity of a variable central spot, superimposed on the subject, with the surrounding area. Spot is illuminated by built-in bulb and D cell. There are three degrees of brightness for bright, medium, very dim light. Price: \$170 with leather case.



ELWOOD FOTO-METER

You view the subject through a tube and superimpose a photosensitive crystal in the tube on the part of the subject to be measured. An electrical current, generated by internal dry batteries is modified by the crystal and indicates the amount of light falling on the subject. Price: \$97.50. Leather case is extra.

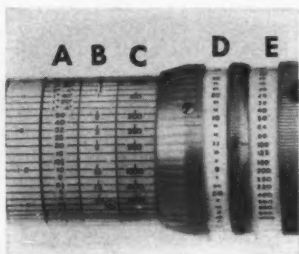


SPECTRA PROFESSIONAL

An improved version of the original Norwood Director Model A photoelectric incident light exposure meter. Reads incident light directly with photosphere and slides, in f-stops at 1/50 sec. Slides are marked from ASA 8 to 200. Photodisc supplied measures brightness contrast. Price: \$85 complete in leather case.



To make a reading with the S.E.I., view upside down subject through the eyepiece, vary the intensity of the central spot until it matches the intensity of the subject around the central spot.

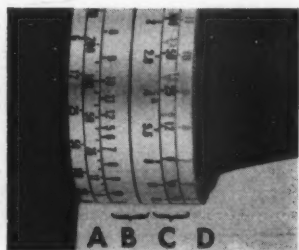


Exposure time in seconds is read from A,B,C, depending on which of three brightness ranges was used to make reading. D gives aperture for each shutter speed. E is Exposure Index film speed.

Incredibly accurate and sensitive, the S.E.I. measures an angle of only one-half degree. You can literally obtain exact exposure of a fly walking up a wall fifteen feet away. The meter must be used carefully and setting the proper controls for bright, medium or dim light does take time. A built-in filter can be adjusted to change the meter for use in daylight or tungsten light. Besides its function as an exposure meter, the S.E.I. can be adapted to use as an enlarging exposure meter and a densitometer. Scales are very legible and simple to read. The focusing telescopic eyepiece shows an upside-down image which may take a bit of getting used to. The D cell which powers the internal light spot system needs fairly frequent replacement. Better keep a few D-cells on hand.



Point Elwood at subject. Place black spot over area to be measured. Press black button underneath for bright light, red button for dim. Read number opposite needle.

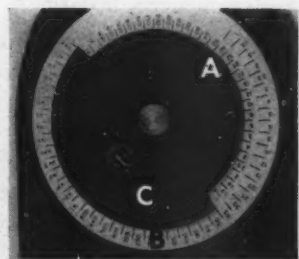


Scale A. reads foot lamberts. B. Exposure index scale is opposite meter number scale. C. Here are the shutter speed, lens opening combinations. D. LVS readings.

The light sensitive crystal in the Elwood measures a somewhat broader angle of view than the S.E.I. At a distance of 10 ft. the area measured is about 6 in. in diameter. You can actually measure brightness ranges too far away to be reached with other meters; very useful for telephoto work. The upside-down image through the viewfinder is unfortunately unsharp when the subject is close to the meter. One 22 1/2-volt and two 1.34-volt batteries, according to the manufacturer, will last up to two years. It's best to replace them annually. The Elwood reads well in dim light, although the scale markings are then hard to see. The dial has LVS, Polaroid and movie markings. The finish of meter and dial is rough but the meter and the dial itself are extremely sturdy.



With proper slide in place, (none for dim light) hold meter near subject, sphere toward camera. Read f-stops from scale or use reading to calculate exposure on dial.



Set shutter speed you want on dial A opposite film index. Proper f-stop on C is found opposite reading B, obtained in previous step. Dial is also calibrated for movies.

This original incident-light-reading exposure meter is very versatile and in great favor among professional movie makers on the West Coast. Motion picture markings on the scale are quite complete. With the various slides which fit into the meter head, readings can be made directly or, for dim light use, the calculator dial provides complete scales. The grid, included, can be used for reflected light readings. Unfortunately, the present scale is extremely fine and thus hard to read. However, a new Spectra Professional, which should be available when you read this, will not only have more legible scales but will also have available as an accessory a transistor amplifier to boost sensitivity in the low light range. It will not fit present meters according to the designer.

ARE YOU USING THE RIGHT COLOR FILM?

Anscochrome is marvelous, Kodachrome is stupendous. Color film is foolproof (if you believe what you often read) and unfailingly good in blazing sun or moon—or is it?

It isn't. And there is no one film which performs perfectly in all situations. Reason: Color films do differ radically from one another in brightness, graininess, contrast, warmth, color rendition and latitude—a word we will investigate later.

First let's look at the color itself. Broadly speaking, Kodachrome produces the most brilliant hues. Ektachrome has a somewhat deeper color saturation. The yellows of Anscochrome are very true while Ektachrome and Kodachrome under some conditions have a tendency to reproduce blue as blue-green. Anscochrome's blue leans toward the blue-violet side, but the film is excellent in differentiating shades of green as any photographer who has used it on a summer day for shooting landscapes can testify.

These are generalizations based on running much film through many cameras. A great deal also depends on the work of your color processor and the film itself, which can vary slightly in color from batch to batch. It changes with age too.

Let's go a bit further. Kodachrome is virtually grainless. The other color films (with the exception of Kodacolor) have grain patterns which can appear in extreme enlargements or if the film is pushed in development to get more speed. Kodachrome cannot be pushed (a great shame indeed). The folded chart *opposite* will show you graphically how the various films react under varying lighting conditions. It also contains complete information to help you get the best results with each film in every lighting condition. Now about this problem of film latitude and how it affects your color pictures. It and that moon shot are discussed fully on the page following the color section.—NORMAN ROTHSCHILD

WHICH COLOR FILM IS BEST? MODERN'S EXCLUSIVE CHART WILL HELP YOU CHOOSE.

BRIGHT CONTRAST



ANSCOCHROME
Softest gradation transparency film; best choice for subjects of this type. It can give you the best possible detail in both highlights and shadows. Fill-in flash, electronic flash or reflectors still useful.

EKTACHROME
Somewhat better highlight and shadow balance than Kodachrome. Fill-in flash, electronic flash or reflectors are still needed. Warmer overall hue than Kodachrome.

KODACHROME
Correct highlight exposure may produce dark shadows lacking detail. However, correct shadow exposure may result in burned out highlights. Expose for highlights and use fill-in flash, strobe or reflectors to lighten shadows.

KODACOLOR
Results similar to Kodachrome, depending on printing. Give full exposure. Print for highlights. "Dodging" and "burning-in" can bring out highlight and shadow detail. Use fill-in flash, electronic flash or reflectors to lighten shadows, show detail.

REMARKS

Ansochrome, Super Ansochrome and E-2 Ektachrome may be exposed at lower than normal indexes followed by special processing for softer, less contrasty results. Try to keep or place important parts of subject in sunlight areas.

SUNLIGHT



Best possible detail in both highlights and shadows. Least likely to result in burned out highlights.

Less chance of loss of highlight detail than with Kodachrome. Good color saturation and warmer rendition in shadows than Kodachrome.

Excellent overall rendition. Some chance of burned out highlights. Good snap, brilliance and tonal separation in shadow areas.

Good overall rendition possible—varies, depending on judgment of printer. Follow exposure and printing suggestions as above.

Use skylight, or other warming filter, to prevent excessively blue shadows. Make sure reflecting surface is neutral, to prevent peculiar rendition (unless done for special effect).

WINDOWLIGHT



Good natural-looking rendition, shadows not so dark as Kodachrome or Ektachrome. Use reflector if desired. Warming filter needed to prevent excess blue.

Shadows less dark than with Kodachrome. Reflector helpful. Warmer rendition than Kodachrome. Skylight filter usually sufficient to prevent excess blue.

Brilliant sparkling highlights. Shadows have detail but are rendered considerably darker than they are in reality. Use reflector to lighten them and a warming filter (85 series) to prevent excess blue.

Results similar to Kodachrome. Use reflector for extra shadow detail. Warming filter prevents excessive blue.

Lower contrast and delicate effects on Ansochrome, Ektachrome E-2 and Super Ansochrome films may be had by exposing at lower than normal indexes followed by special processing.

OPEN SHADE



Rather soft to flat results. Exposure at higher than normal indexes plus "pushing" in processing may give extra needed contrast. Use warming filter.

Warmer, softer rendition than Kodachrome. Use skylight filter if you like your pictures warmish.

Good brilliance, snap. Wide range of exposures possible. Use warming filter (85 series) to prevent excess blue.

Results similar to Kodachrome. Use warming filter (85 series) to prevent excess blue.

Correctly exposed scenes of this type tend to appear over-exposed and washed out. If this happens, try less exposure for better shots.

OVERCAST, HAZE



Results often flat, uninteresting. Exposing at higher than normal indexes and "pushing" film in processing may provide extra needed "snap." Use warming filter (85 series).

Results not quite as brilliant as Kodachrome. Color, however, is warmer. Skylight filter helpful to prevent excess blue.

First choice for good snap and tonal separation in scenes of this type. Use skylight or warming filter (85 series) for less blue.

Similar to Kodachrome, depending on printer's interpretation. Use warming filter as above.

Don't overfilter fog scenes. Some bluishness aids in creating mood of inclement day.



Indexes plus pushing in processing may give extra needed contrast. Use warming filter.

Use skylight filter if you like your pictures warmish.

warming filter (85 series) to prevent excess blue.

filter (85 series) to prevent excess blue.

and washed out. If this happens, try less exposure for better shots.

OVERCAST, HAZE



Results often flat, uninteresting. Exposing at higher than normal indexes and "pushing" film in processing may provide extra needed "snap." Use warming filter (85 series).

Results not quite as brilliant as Kodachrome. Color, however, is warmer. Skylight filter helpful to prevent excess blue.

First choice for good snap and tonal separation in scenes of this type. Use skylight or warming filter (85 series) for less blue.

Similar to Kodachrome, depending on printer's interpretation. Use warming filter as above.

Don't overfilter fog scenes. Some bluishness aids in creating mood of inclement day.

SUN AND SHADE



Better shadow detail when highlights are correctly exposed than Kodachrome or Ektachrome. Use skylight filter to warm picture.

Expose for highlights. Warmer results than Kodachrome. Use skylight filter.

For best pictorial effect expose for highlights, let shadows go dark. Use skylight filter to keep shadows from going too blue.

Similar results to Kodachrome. Give full exposure. Expose for shadows, print for highlights. "Dodging," "burning-in" helpful in processing.

Try scenes of this type on hazy or cloudy days to get full detail throughout, using warming filter to suppress excess blue.

LOW LIGHT



Soft quality helps preserve best possible highlight, shadow detail. Tungsten Type Super Anscochrome gives excellent color with household tungsten, warm fluorescent light. Use Daylight Type with cool or daylight fluorescents.

Shadows will have more detail than with Kodachrome. Type F very red with household tungsten lamps. Good rendition with warm fluorescents. Use Daylight Type film with cool or daylight fluorescents.

Expose for highlight area, let deep shadows go. Type A and F films may produce greenish hue under fluorescent lighting. Rendition will be too red if household tungsten lamps are used.

Similar results to Kodachrome. Give full exposure. Results depend on filter used in printing. Use proper correction filters on camera lens for best prints.

If exposure increase can be tolerated, investigate use of correction filters to match light to film.





**WHAT IS
COLOR FILM
LATITUDE?**

The range of exposure over which a photographic emulsion will produce an acceptable negative or transparency is called film latitude. A simple way of explaining film latitude is to call it exposure leeway. All film can be under or overexposed to some extent and still yield good pictures. A film is said to have great film latitude if you can make good pictures with considerable over or underexposure, and narrow latitude if exposure must be right on the button at all times for good results.

**DOES IT
VARY WITH
EACH FILM?**

Films with very low exposure indexes like Kodachrome have very little latitude. Ektachrome has more latitude while Anscochrome and Super Anscochrome have the best latitude in transparency films. Kodacolor has good latitude possibilities, since the final density of the picture is controlled when the prints are made. These negative films, oddly enough, have good latitude on the overexposure side. If you're not sure of your exposure, it's always better, therefore, to overexpose rather than to underexpose. Incidentally, all tungsten-type color films for use in artificial light seem to have wider film latitude than their outdoor counterparts.

**AVAILABLE
LIGHT?
WHICH
FILM?**

In flat, even available light, film latitude is relatively unimportant and you can use any color film equally well. If you want only highlight detail and are not concerned about the shadow area or vice versa, the color film choice matters less than usual. However, many available light situations take place in poor light with tremendous contrast between the highlights and shadow areas. If you want maximum detail in both, stick to the faster films with great film latitude. Hermann Eisenbeiss used Kodachrome, a slow film with limited exposure latitude for his moon photograph (*opposite*). De-

tail was needed only in the moon itself. But look at Lisa Larsen's problem inside the church. Here brilliant light streaked downward from high windows. She wanted as much detail as possible in highlights as well as the darker areas. Anscochrome gave her the speed and the latitude necessary.

**HOW WILL
LATITUDE
AFFECT MY
PICTURES?**

The greater the film latitude, the less need, in general, to worry about exact exposure. In situations where you may not have time to change exposure constantly, film with wider latitude will produce a higher percentage of acceptably exposed shots than the slower color films. Also, where there is a tremendous contrast in brightness between the highlights and shadows, the film with the wider latitude will yield better details in shadows and will have less tendency to burn out the highlights. On the other hand, as you can see from the chart on *pages 67, and 68*, the slower films with little latitude do seem to have more brilliance and snap as far as color itself is concerned.

**HOW SHOULD I
EXPOSE MY
COLOR FILM?**

You should, of course, expose all color films carefully since even the fast ones, with their wider exposure latitude, need more accurate exposure than black-and-white film. When using the slower films, always take your reflected light exposure meter readings from the brightest highlight area in which you want to show detail. Don't make a compromise by averaging highlight and shadow readings unless you're using one of the faster, wider latitude color films. There's a good reason for this. If your shadow area is reproduced dark, it may still have some detail which will appear in projection, if you use a strong projector and not too great a projection distance. Highlights burned out, however, are lost forever. Unfortunately, the slower color films, if exposed only for the middle tones, may both burn out the highlights and underexpose the shadows in extremely contrasty light.

◁ Hermann Eisenbeiss used Kodachrome for photograph of moon.

◁ Lisa Larsen needed maximum latitude for interior, hence shot with Anscochrome. Photo © Time Inc.

MODERN

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to the editors for review.

BEAUTY CANTER-35 SIGNALS OK TO FIRE



Specifications: 35mm rangefinder camera. **Lens:** Non-interchangeable 5-element f/2.8 45mm Canter; stops down to f/16. **Min. focus:** 2.7 ft. **Shutter:** COPAL-MXV, between lens; speeds 1-1/500 sec. plus B; MX sync; self timer. **Viewing:** Bright projected frame reticle viewfinder with parallax correction guides. **Film advance:** Thumb-action, single-stroke rapid wind lever. **Other features:** Automatic exposure counter returns to zero when back is opened; fold-away rewind crank; indicator stud for shutter setting, film advance. **Price:** \$69.95; everready leather case, \$9.95. **Importer:** Fairfax Distributing Co., 1328 New York Ave. N. W., Washington, D. C.

One of the few new cameras to shun LVS, the Japanese Beauty Canter-35 bravely does just that, and has traditional, individual aperture-shutter speed settings. The camera's rewind system is perhaps its most unique feature. Press a small button on the rewind knob, and up flips a miniature

crank which, when turned, is certainly an advantage over fighting those familiar large knurled knobs. And a very small button (so small you'd hardly notice it), called an indicator stud and located on top of the Canter, goes in flush with the top when an exposure is made. Upon advancing the film, the stud pops up—a visual signal that you're all set to fire again, knowing that a new frame has been positioned and the shutter wound. Hinged back; coincidence type rangefinder, coupled film wind, shutter cocking and film counter; film reminder dial are other standard features.

Does the Beauty Canter-35 take pictures? Yes, indeed. Tested wide open it produced acceptable overall sharpness at f/2.8.—D.J.

OFFICIAL APPEARANCE FOR RETINA REFLEX

Specifications: 35mm single-lens reflex with interchangeable front lens components. **Lens:** 50mm Schneider Xenon f/2. **Shutter:** Synchro-Compur LVS with linear speeds from 1 to 1/500 sec., and self timer. **Other features:** Ground glass focusing on entire image area through eye-level prism; central split-image rangefinder; built-in LVS exposure meter. **Price:** \$215. **Manufacturer:** Eastman Kodak Co., Rochester, N. Y.



This is the second time around for this fine German-made camera at MODERN. Previously (December

1957) we had obtained one not officially imported by Eastman Kodak, but nevertheless widely available on the market. Ground glass image brilliance to the corners was excellent, rapid wind lever useful, split image rangefinder very helpful and not obtrusive, the completely automatic diaphragm efficient and quiet, the built-in meter very sensitive in low light.

But the film plane scratched the film and one of the interior gears holding the mirror was defective. Repair parts were not available. We suggested it might be safer to await the official importing of the camera by EK.

Well, it's here. We were told that the two defects noted previously had been corrected. They had indeed and a month of rough handling and picture taking failed to turn up any new ones.

Image quality with the Schneider 50mm lens was excellent even at wide aperture. Quality with the auxiliary components was good, but not up to that of the prime lens.—H.K.

YASHICA 635—ONE CAMERA FOR 35MM, 2 1/4

Specifications: 2 1/4 x 2 1/4 twin-lens reflex with conversion kit for 35mm. **Lenses:** Yashikor 80mm f/3.5 taking and viewing lenses. **Shutter:** Copal MX with linear speeds from 1 to 1/500 sec. and B; self timer. **Other features:** Semi-automatic film advance; sportsfinder and focusing magnifying glass; clear spot in ground glass for accurate focusing; rewind knob for 35mm. **Price:** With 35mm conversion kit, \$69.95. **Distributor:** Arel, Inc., 4916 Shaw Ave., St. Louis, Mo.

The Yashica 635 is two cameras in one, a 35mm and a 2 1/4 x 2 1/4. A special adapter, which is included in the price of the camera, slips into the back of the camera, converting it from a 2 1/4 to a 35mm format. Take-up and film spool adapters, and a mask for the sports finder complete the conver-

TESTS

the newest cameras
the latest films
important accessories



sion to 35mm size film. A knob on the right side of the camera transports the film, while a second knob provides a means for rewinding exposed film back into the cartridge. There's also a 35mm exposure counter, in addition to the one for 2 1/4.

We found the Yashica 635 with 35mm adapter excellent for portraiture and other vertical subjects where an 80mm focal length lens helps eliminate distortion and provides a bigger image. Shooting horizontals requires agility, you must view an upside down image with the camera held on its side.

If you are accustomed to automatic shutter cocking and film advance cameras, the Yashica may be a bit confusing at first. The shutter must be cocked and the film advanced separately after each exposure. Picture results on both 35mm and 2 1/4, however, were good, with clear, sharp images.—M.A.M.

YASHICA 8T: EXPENSIVE FEATURES—LOW PRICE

Specifications: 8mm movie camera. **Lens:** Yashinon 13mm f/1.4.

Mount: Two-lens turret with D mount. **Finder:** Zoomfinder for 6.5mm wide-angle to 38mm tele lenses, with provision for wide screen. **FPS:** 8, 12, 16, 24, 32, 48, 64 and single frame, continuous run and safety lock. **Other features:** 6-ft. motor run; separate single frame and continuous run cable release sockets; automatic geared footage counter. **Price:** \$79.95 with Yashinon 13mm f/1.4 lens; \$119.90 with Yashinon 13mm f/1.4 and Yashinon 38mm f/1.4 lenses. **Distributor:** Arel, Inc., 4916 Shaw Ave., St. Louis 10, Mo.



The Yashica 8T that we tested was one of the first brought into the United States from Japan and can hardly be considered a regular production model. However, shooting tests proved that the camera produced good footage at all fps settings. Important, too, the automatic footage counter worked accurately. One feature not found on many cameras: provision on the viewfinder for framing the anamorphic or wide screen lens format. The turret turns easily and locks into position by means of a spring-loaded catch.

We would have liked depth of field scales engraved on the lens barrels—particularly the telephoto.

We would also have preferred a more positive method for closing the film gate. A spring on the inside of

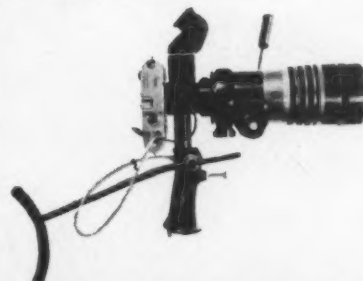
the film chamber door makes contact with the film gate when the door closes. The pressure of the spring closes the gate.

The camera has a separate socket for single frame work with a cable release that eliminates much of the jarring effect usually encountered. The ratchet spring motor wind is quick and efficient and a positive lock prevents overwinding. Motor run continued smooth throughout our tests.—M.A.M.

DUO-RANGE PAN TELE KILAR: FAST 300MM

Specifications: 300mm Kilfitt telephoto lens with dual focusing range. **Preset.** **Aperture range:** f/4-f/32. **Min. focus:** First range, 9 ft. 2 in.; second range, 5 ft. 6 in. **Price:** \$429.50, with fitted carrying case. **Importer:** Kling Photo Corp., 257 Fourth Ave., New York 10, N. Y.

In the past, telephoto lenses have been heavy, clumsy, awkward to handle, unavailable in the higher speeds, and a major task to use when photographing a moving object. Now, with the new "Duo-Range" Pan Tele Kilar, come a lens and handling system which should silence the telephoto photographer's cries of woe.



The Pan Tele Kilar has a top speed of f/4, which makes it one of the fastest lenses of its type, and is designed to cover a 2 1/4 x 2 1/4 negative. Of course, color correction and resolution are of a quality which
(Continued on page 86)

MONTHLY CONTEST

**MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10**

AN ACCEPTABLE snapshot can be whipped up out of circumstance and good fortune. But a bit more skill, planning and imagination are required to create a prize-winning photograph. The panorama, *below*, was dramatized with a red filter. *Opposite page*, intentional double exposure made fluid composition of pole vaulters in action.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger, and your name, address and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first-class postage), self-addressed envelope* if you want us to return pictures we can't use. Send them to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.

VAST, WIND-TOSSED SKY dominates toy-like freight silhouetted against Hudson Bay in dramatic photo by Robert de Gast of Washington, D.C. Speed Graphic, Verichrome Pan, red filter to emphasize contrast. First Prize.





DIRECT SUN falls behind little girl at Maine fish hatchery, catches in her hair. Olof Forsmark, Scarborough, N.Y., used a Rolleiflex set at $f/5.6$ and $1/50$. Second Prize.



SELECTIVE PLACEMENT of horse, carriage wheel and Champs Elysee fountain by Pfc. Peter M. Miller, APO, New York. Tri-X, Rolleiflex, $f/2.8$ and $1/30$. Third Prize.



ACTION, stopped and blurred, in double exposure ($f/8$, $1/250$ and $f/16$, $1/60$) by A. Varga, Toulouse, France. Rolleiflex, Plus-X, yellow filter. Third Prize.



COMPARISONS provoke gentle humor in study of balloon vendor. Shirley Schwartz, New York, used Plus-X, Aires III, $f/8$, $1/100$. Third Prize.

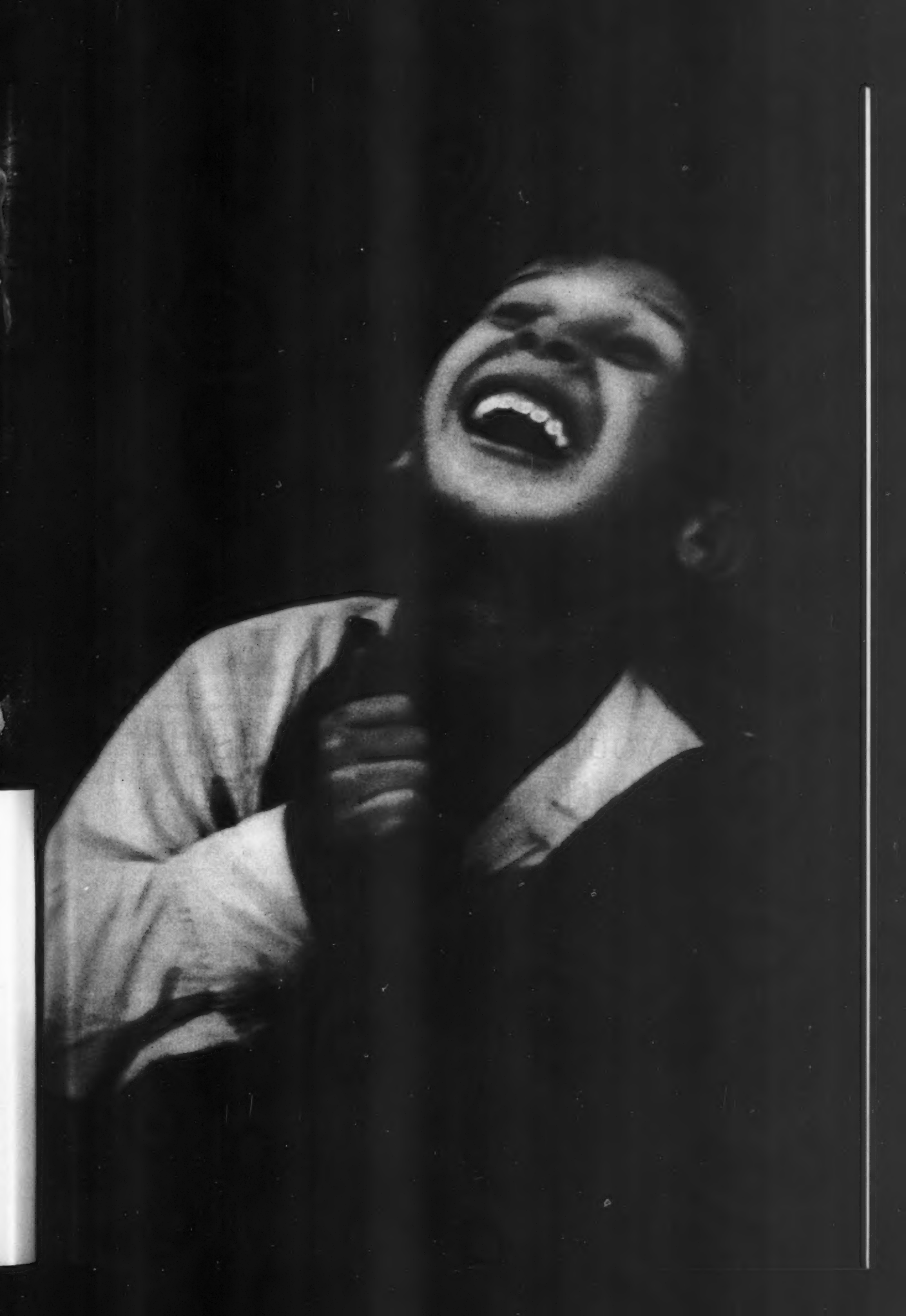
DAVE HEATH

THE EVENT shown *opposite* is simple enough. A small boy was standing on a street. It was raining. The boy's mouth was open; he was laughing. He was catching raindrops in his mouth. That, factually, is what happened. But these facts don't begin to touch upon what is conveyed by the photograph. Though reactions may vary somewhat from viewer to viewer, an impression of ecstasy is generally communicated by this picture. The emotional connotations are of prime importance; what was happening is secondary.

This holds true for the photographs *above*. *Right*, two young girls are standing with their arms around one another. *Left*, a soldier digs a fox hole. The picture of the girls expresses tenderness; of the soldier, the violence and savagery of war.

Dave Heath has been working at photography for the past 11 years. Actual jobs in the field have run the gamut from drugstore photofinisher to fashion photographer's assistant. His only formal training was at the Philadelphia Museum School of Art, where he studied painting and, incidentally, photography for a year.

Heath's own pictures are very different from those produced (*Continued on page 92*)



The
Kodak
BULLETIN



Why your next camera should be a new Kodak Retina Reflex

Here—in the finest of modern pentaprism reflexes—is 35mm in truly professional terms.

If you are one of the fortunate photographers who acquire a Kodak Retina Reflex Camera this year, here are some of the things you will have:

True full-area focusing—on a ground-glass so fine-grained you hardly realize it is there . . .

Clear split-image rangefinding, centered in the ground-glass, to give you precision focusing even in dim light where detail is barely visible . . .

An ultra-fast $f/2$ Kodak Retina Xenon-C Lens, with 6 elements for optimum linear and color correction and image sharpness . . .

Automatic diaphragm action—lens wide open for focusing, closing down instantly to your pre-selected aperture the moment before exposure—with all of the interchangeable lens units, the

basic 50mm $f/2$, the wide-angle 35mm, the long-focus 80mm . . .

Fast-action flash with popular inexpensive bulbs—not focal-plane bulbs—at shutter speeds up to and including $1/500$. . .

A built-in photoelectric exposure meter that measures both *reflected* and *incident* light, and gives readings in both full and *intermediate* EVS numbers on a single clear-reading scale . . .

EVS lens-shutter linkage, for rapid change from high-speed sports-action settings to small-aperture maximum-depth settings *without recomputing exposure* . . .

No parallax error with any lens at any range—not even in closeups down to 6 inches *film-to-subject* with supplementary closeup lenses . . .

Smooth, fast-action single-stroke thumb-lever film advance, for fast-changing action situations and sequence shots . . .

A wide range of supplementary aids—angle finders, sports finders, microscope attachments, filters and closeup lenses, and so on—to provide scope for growth as your interests and fields of specialization grow . . .

Plus the beauty of styling, the dependable construction, the meticulous craftsmanship, that have made the name "Retina" famous throughout the world.

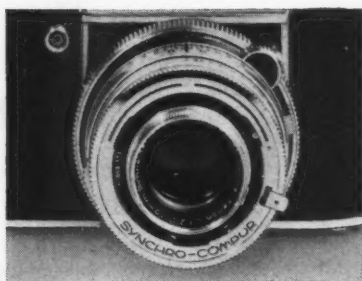
When you own this camera, you own more than a fine instrument of glass and aluminum, leather and steel—more than picture-taking capacity and scope. You own part of the Retina tradition, a personal share in one of the proudest chapters in miniature-camera history.

And you will say to yourself: "I can take this camera anywhere . . . rely on it to do anything I ask . . . and wear it proudly in any company."

(Price of the Kodak Retina Reflex Camera is \$215. For more details of this unique camera, and what they offer you, see facing page.)



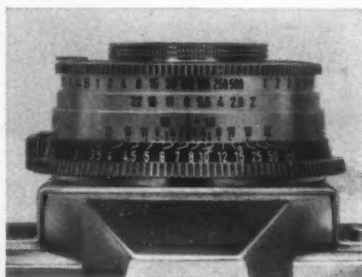
You focus anywhere on the extra-fine ground glass. The picture is big and brilliant through the $f/2$ normal lens, the wide-angle, or the telephoto. You have the combined advantages of parallax-free composition and focusing, plus the naturalness of eye-level viewing. The rangefinder image lets you focus on details within your scene.



Kodak Retina Xenon-C Lens, 6-element 50mm $f/2$; 10-speed Synchro-Compur Shutter, 1 sec. to $1/500$, and "B"—self-timer, M and X flash synchronization at all shutter speeds. Lens openings from $f/2$ to $f/22$, cross-linked with speed scale. Special "Green Number Scale" indicates exposure in full seconds for subjects requiring time exposures.



Single-scale exposure meter reads high and low light levels without a light baffle. Measures both incident and reflected light. Because there is only one light scale, the dial is greatly simplified. You set the pointer and read off the correct EVS number—only one number is correct, or necessary. Meter sets for ASA ratings from 5 to 1300.



You make just one basic EVS setting, as indicated on the meter, EVS 1 to 18. Once set you can vary aperture and shutter speed to suit your need—for action stopping or depth of field. The single-stroke thumb-lever film-wind helps you work fast too, advances film, opens and resets shutter, opens automatic diaphragm, advances counter.



Wide-angle and telephoto components interchange with the front component of the normal 50mm lens, by quick-action bayonet mount. The 80mm $f/4$ Kodak Retina Longar Lens Component, \$80, reaches out to bring in the distant scene. The 35mm $f/4$ Kodak Retina Curtar Lens Component, \$77.50, gives you a broader view in close quarters. Both are matched in quality to your superb 50mm $f/2$.



The fully automatic pre-selector diaphragm lets you view "wide open" always, even with the 80mm telephoto and 35mm wide-angle—and even in ultra-closeups with front lenses. It stays open at maximum aperture until the instant you press the release button—then closes down to your pre-selected setting. After shooting, operate the rapid-wind lever and the diaphragm automatically resets to maximum aperture.

Old friend with new brilliance

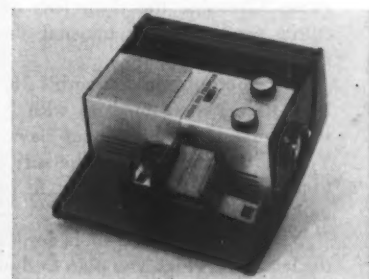
The popular and economy-minded Kodak 300 Projector now has a big brother called the Kodak 500 Projector... beefed up to give you 500 watts of dazzling, slide-glorifying screen brilliance.

Its reason for being is, of course, very practical. Some people have rooms that are hard to darken, but they want to look at their slides anyhow. Others need to project the image farther than the usual living room throws. And still others simply covet a pleasing extra margin of brightness for their slides. The new Kodak 500 Projector satisfies all.

As with the 300, the Kodak 500 offers considerably more than just good lamp wattage. It's about as portable as a projector can get—weighs a scant 9 pounds in traveling trim, measures barely 5 inches high, 11 inches square.

Controls for elevation and focus are up on top, work like radio dials.

The 4-inch lens produces big-screen images, even in cramped rooms. Condenser system, with special heat-absorbing glass, accommodates regular and super slides. Push-pull Readymatic Changer is a marvel of efficiency and simplicity—and is interchangeable with popular magazine-type changer.



The new Kodak 500 Projector lists for only \$74.50 with standard Readymatic Changer; \$84.50 with magazine-type changer. With snap-on cover, projector becomes a self-contained unit—ultra-compact.

Slightly less powerful Kodak 300 Projector is \$64.50 with built-in changer; with magazine changer, \$74.50. See your Kodak dealer. And for the latest in automatic projectors, see back cover, this issue.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Technical Assistance By Maynard Frank Wolfe

How to Shoot a . . .

GOLF MOVIE

GOLF can be a wonderful movie making subject. It has elements of action, drama, and humor. There's also plenty of room for you and your camera to move around. Superb color film backgrounds are possible. Golf films may be successful not only in cinematic terms, but can also serve as a means for learning more about the game.

If you plan to shoot a golf movie, learn something about course procedure—if you aren't already a golfer. No sense in inadvertently walking into a swinging club or a hard, flying white ball. Alas, but turning out a good golfing film requires more than just knowing the game. Choosing the right lens overcomes many difficulties, and selecting unusual shooting angles boosts visual excitement.

In shooting this month's family movie script, MODERN's staff teamed up with John Colombo, teaching professional at Pelham Bay Golf Course in New York City. You can use the script to shoot your own film, or adapt the ideas that fit your particular needs and elaborate on them.

When jotting down shots for your golf movie, note the lens with which you plan to shoot. While many shots are possible with the normal lens, tele or long focus lenses are invaluable on a golf course. For really striking close-ups of a club swinging through the ball, you'll need a telephoto.

Actually, the sequence of a man hitting off the tee can be broken into two separate shots. Use the normal lens when the golfer addresses the ball, starts his back swing and brings his club around toward the tee. Continue the shot until he finishes the follow-through and looks up to watch the ball's flight. If possible, have him repeat the shot, and this time focus your telephoto on an extreme close-up of the ball and tee. Start shooting when the club head begins to descend to assure catching the impact of the club hitting the ball. Later, when you edit the film, substitute the close-up of the club hitting the ball for the long shot of the same action. Choose frames in each (Continued on page 90)

FAMILY MOVIE CAMERA No. 6



Footage from behind the golfer shows the fairway and the start of your film. But even on medium long shots, keep the central image fairly large for greater visual interest. Bigger images also produce more satisfactory screen presentation with 8mm film. A medium shot can be followed by extreme close-up of ball and hand, as in second photo. Switch to a telephoto for the close-up. The shorter depth of field helps to isolate the action and center the audience's attention. Tele lens also makes shooting possible when you want to stay out of club swing range.

Intercutting related shots, medium and close-up footage of the same action, for example, adds smoothness to transition. Here, the two sand trap shots were filmed separately. Then frames were found in each length of footage where the ball appeared to be in the same relative position and the film spliced at that point. To edit in this manner you'll have to shoot the action completely both times. Normal lens was used for the first shot—and tele, which allowed photographer to fill frame while staying out of range of ball, was used for the second.



Shooting from a bunker for high-angle effect shows a different view of the golfer than would footage shot from ground level. Shooting from several angles and positions also helps to highlight faults in golf swing.



Golf is a serious game, but it has its lighter moments, too. It may not be fun for the main character, but a shot of him struggling in the rough changes film pace by adding a bit of humor to the movie.



How does it look from his angle? You can shoot from the other side of the green with a tele for an effective shot of golfer lining up hole and ball. Here again tele serves to capture an unusual shot and keep camera from intruding during serious moment. A different putting sequence might show the club, golfer's hands and the ball. Shoot short putts in slow motion because it means more screen time. Longer putts can be shot at normal fps.



Shot of score card can be filmed at the end of first nine holes and again at the finish of the full 18. Shoot close enough so that numbers can be read.

WHAT MAKES YOUR EXPOSURE METER TICK?

ALTHOUGH available in various shapes, sizes and types, all photoelectric exposure meters work in essentially the same way. Actually, there's no audible tick! But energy is there—in the photocell that converts radiant energy, the light, to electrical energy that finally results in an appropriate reading on the dial or scale of your exposure meter, whether it's a reflected or incident type.

The drawing *below* is derived from two typical meters and represents the way in which they (or any photoelectric meter) work. Note components: grid, photocell, frame, pressure plate, coil and dial.

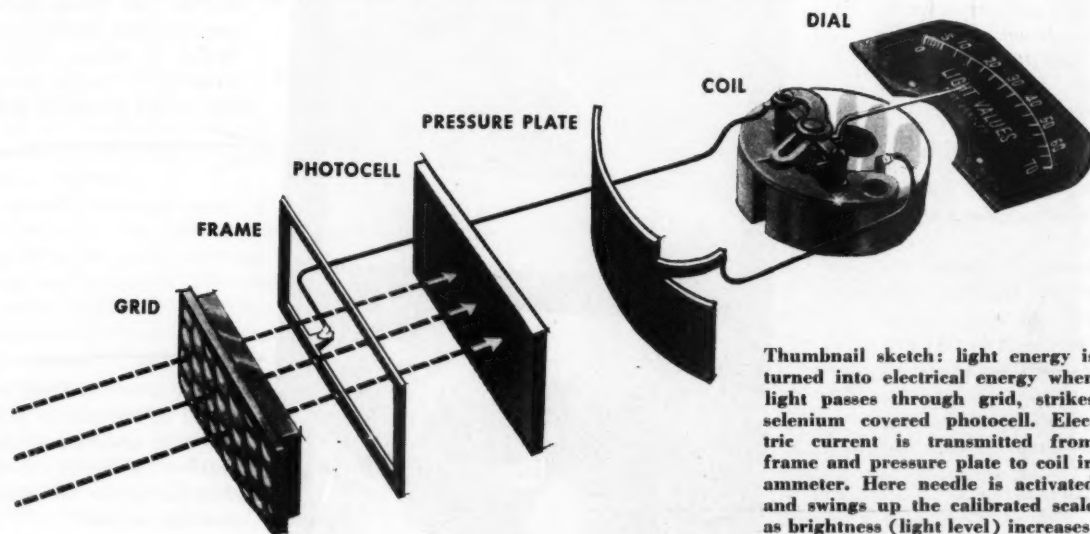
Light, whether reflected off the subject or incident (the overall level of illumination) enters the meter through some device (in this case, a honeycomb grid) that regulates the amount and angle at which it enters. The angle of acceptance of most meters generally corresponds to that of most "normal" focal length camera lenses. On some meters, the light-admitting part may be a slit, or a spherical dome, or door in a hood or some similar device. On contact with the photocell, the light generates a small electric current which is led off through a metal frame and pressure plate on the front and back of the cell respectively. Usually the photocell is an iron plate

that is coated with a layer of light-sensitive selenium.

Wires then carry the current to the movable coil of a super sensitive ammeter. Here the current energizes the coil, causing it to pivot and thus swing a needle across the dial. The brighter the light, the more current is generated in the cell, and the further the needle swings in one direction. Conversely, as the light level diminishes, the needle swings back.

At the dial, the working of the meter ends and you take over. The first thing you see when you take a reading is a set of numbers which have been calibrated so that they have a direct relationship to the brightness of the light. Most meters translate these numbers into specific exposure information—i.e., f-numbers, shutter speeds, LVS or Polaroid numbers. Some camera-coupled meters are further simplified by giving no complicated "readings" at all, but permit quick setting of an exposure ratio (see "Built-in Meters: Useful or Not?" page 60).

(No matter which type of meter you have, incident or reflected type, see page 97 for recommended ways to use it. Is your meter accurate? It's next to useless if it's not. Check page 98. And for MODERN's comprehensive Exposure Meter Directory, turn to page 114.)—THE END



SO VERSATILE SO PROFESSIONAL SO FAST

you're ready to shoot in just

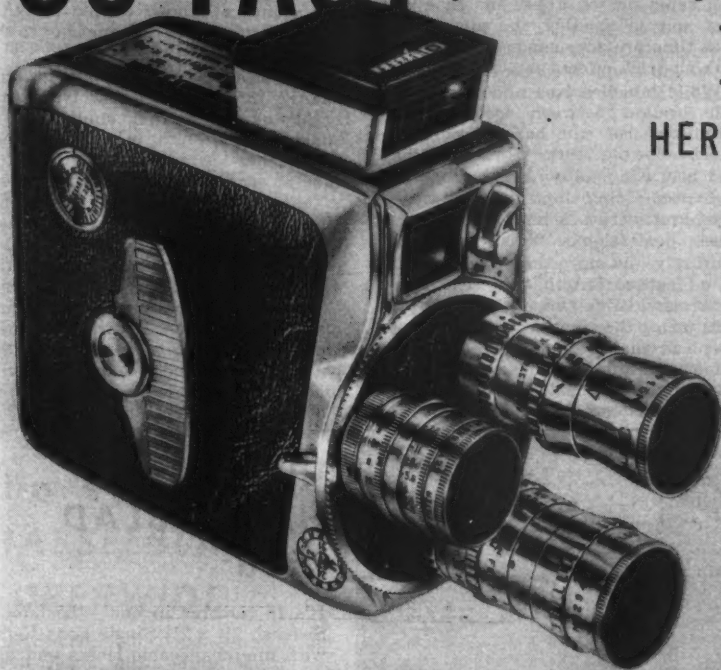
11 SECONDS

HERE'S HOW:

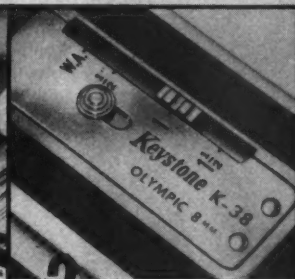
LOAD FILM MAGAZINE....4 seconds
CHOOSE LENS.....1 second
CHECK METER.....2 seconds
SET LENS.....2 seconds
AIM.....2 seconds

TIME ELAPSED —
ONLY 11 SECONDS!

KEYSTONE K-48 — You never saw a movie camera do so much so fast! Takes slow-motion, speeded-up action and trick shots with four speeds — 12 to 48 frames per second. And the Quick-Shift turret gives you interchangeable normal, wide-angle and telephoto lenses. Price complete with lock-on, direct-reading exposure meter and 13mm f/2.3 ff lens, \$132.00; with f/1.9 focusing lens, \$152.00; complete with meter and three lenses, from \$199.50.



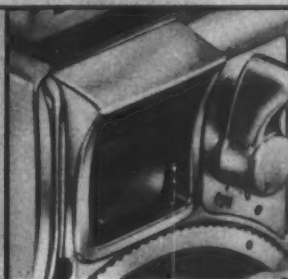
1 Fast, Easy Magazine Loading — Full-size magazine chamber makes loading compartment easily accessible. Safety locks camera cover and opens magazine shutter in one motion.



2 Zoom-Type Viewfinder — Slide the button and you immediately get a perfect view of what each lens "sees" without reducing field of vision.



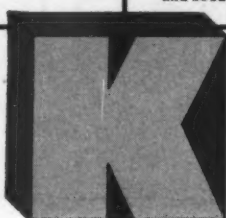
3 Lock-On Direct-Reading Exposure Meter — Color-coded for quick reading, meter gives f/stops for ASA 10 and 16 film. Use it on camera or separately and be sure of perfect exposures.



4 Hooded Viewfinder Lens — saves your time and patience. No more squinting into your own lights. Visor over front finder lens assures you of a clear view always.

MONEY-SAVING OFFER on camera complete with three ultra-fast lenses. Limited time only. See your Keystone Dealer now.

Lifetime Guarantee and Free Service Policy on all Keystone cameras and projectors. Registered in your name.



Keystone

For free catalog, write Dept. 4F.
Keystone Camera Co., Inc., Boston 24, Mass.

the MOVIE MAKER

by MYRON A. MATZKIN

Fades and dissolves help film continuity, but you can also create your own scene bridges.



There are many ways to bridge scenes—fades, lap dissolves, straight cuts. Sometimes fades and lap dissolves are used too often—even by top professionals who ought to know better.

Recently, for instance, I saw a Hollywood film, *Sayonara*, which has seven lap dissolves connecting a series of extremely short takes which make up one sequence. The sequence deals with the performance of a girl in a musical revue and the editor probably used lap

dissolves to indicate passage of time, but he succeeded entirely too well. The sequence might have been much more effective if straight cuts had been used. The same person appearing in every shot and doing much the same thing each time provides enough of a bridge without trick effects.

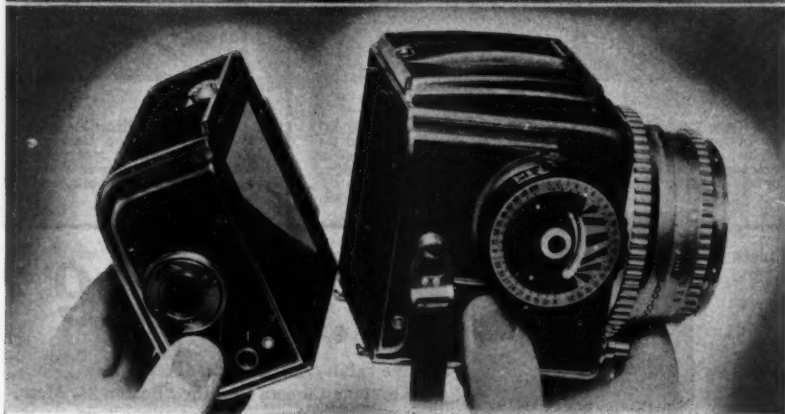
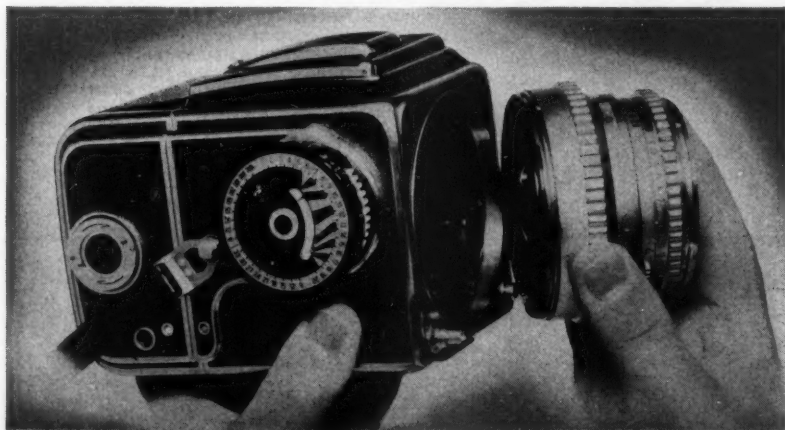
While lap dissolves and fades provide bridges between scenes, indiscriminate use can have a negative effect—slowing up the pace of the film and confusing, or worse, boring, the audience. Using lap dissolves in a tight-knit series should be avoided. Most professional films use them sparingly—no more than three or four to a feature length film, excluding credits and titles. One of the worst pitfalls facing the amateur with a camera that can make lap dissolves, or the money for laboratory fees, is the dependence on optical effects for continuity. Instead of bridging scenes,

dissolves and fades become just so many disturbing bumps in the road—haphazardly bouncing the audience from shot to shot.

Where should you use lap dissolves and fades? While there are no real rules to go by, reserve lap dissolves for times when you want to introduce a scene that is related to, but differs physically from, the one before it. For example, one scene in a sequence is to show a train speeding through a wheat field and a second is to portray a town toward which the train is racing. The sequence calls for considerable cutting back and forth between the two shots, but one lap dissolve is enough to establish the relationship. The remainder of the sequence can be welded together with straight cuts from one shot to the next.

Lap dissolves establish a gradual change in time—day dissolving into night—or show strong similarities in shapes. Fades, on the other hand, separate scenes—a fade-out and following fade-in serving as a type of hyphen. A fade-out at the end of a film also provides a recognizable end. In any case, a fade indicates a transition from one mood to another or prepares the audience for a change in background.

Fades, dissolves and straight cuts are standard ways to bridge scenes. However, you may want to experiment with other methods. Combine movie-making technique with imagination to devise original cinematic effects.



the HASSELBLAD idea

It's 15 cameras in one—the famous Swedish $2\frac{1}{4} \times 2\frac{1}{4}$ Single Lens Reflex with interchangeable lenses and film magazines. Sets up for virtually every shot known to photography in 7 seconds. The new model (500C) includes compur shutter and automatic diaphragm in every lens, with coupled EVS system. Priced at \$480.50 with 80mm Zeiss Planar F:2.8 lens. Complete line of lenses and accessories available. Write today for literature and name of dealer nearest you.



Model
500C

HASSELBLAD

PAILLARD Incorporated, 100 Sixth Avenue
New York 13, N. Y.

Often enough the better professional productions offer ideas which are neither complicated nor involve special facilities or equipment. You can tailor or modify the effects to meet the needs of your own film. But whether you borrow an idea or develop your own, the bridge should fit the mood and action of the film.

In the *Bridge on the River Kwai*, panning helped connect two scenes which took place hundreds of miles apart. In the first scene a man in a prison camp suffers brutal corporal punishment under a blazing hot sun. In the second scene, another man, under the same sun, undergoes a physical beating imposed by a steaming jungle as he attempts an escape. The camera pans from the first man to a shot directly into the sun, holds there a few seconds, and then pans down to the fugitive many miles away. The sun and sky serve as a bridge, forcefully illustrating the relationship between the two men. But the shot could not have been made in a laboratory—only in the camera. The director and the cinematographer planned it well in advance of shooting.

A few months ago in this column I outlined a procedure for using focus to create a bridge between two scenes. Rocking the camera makes the idea even more effective. Begin with the scene in focus and near the end of the shot, turn the distance scale toward the nearest focusing distance. Rock

the camera gently to emphasize the out-of-focus effect. Reverse the procedure to start the second scene. Lock the camera on continuous run to free your hands. It still may take a bit of practice to work the scale and rock the camera simultaneously.

If you have a zoom lens try using similar colors, red perhaps, in two different scenes as a bridge. Start the scene with the lens in wide-angle position and then zoom down to the telephoto position, filling the lens with the red object. Start the second scene in telephoto position, with the lens trained on the matching red, and then move to the wide-angle setting. Once you start looking for interesting optical effects, you'll find hundreds of ways to bridge scenes without resorting to standard procedures. More important, you'll be well on your way to creative film making.

Japanese film contest

Amateur film makers from all over the world are invited to submit their films to the First Tokyo International Amateur Film Contest to be held this summer.

Either 8 or 16mm films may be entered—with practically no restriction on subject matter. However, no films that have been reduced from 35mm or 16mm originals will be accepted. The contest is under the sponsorship of the Society for International Cultural Relations (Kokusai Bunka Shinkokai)

and The Amateur Cine Friends Circle (Kogata Tomonokai).

Entry blanks must reach Tokyo by July 30, 1958, and films by August 20, 1958. Winners will be announced in October. There are 10 prize classifications.

While entries may be sound or silent films, only languages accepted on sound films are English, French and Japanese. Sound may be from magnetic striping, optical track, or synchronized tape recorder. Individuals may enter two films—either 8 or 16mm, or one of each. Time limit for 16mm productions is 30 minutes, for 8mm, 20 minutes. Films entered in previous contests are eligible for the Tokyo International Amateur Film Contest, even though they may have won prizes formerly. Contact the Secretariat, First Tokyo International Amateur Film Contest, in care of Kokusai Bunka Shinkokai, No. 55, 1-chome, Shiba Shirokane-Daimachi, Minato-ku, Tokyo, Japan, for entry blanks and a special sticker required for passing film through customs.

—THE END

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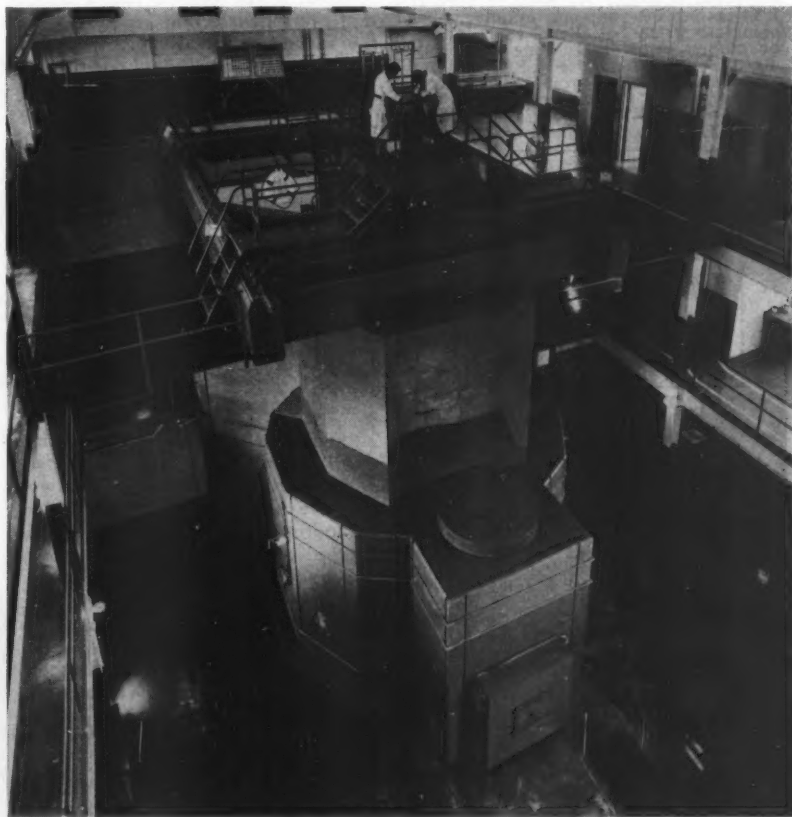
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MODERN TESTS

(Continued from page 73)

photographers have come to expect from Kilfitt lenses. Adapting flanges are available for almost every interchangeable lens camera, and for motion picture cameras and reflex housings. Many owners of basic Kilars will be able to use their present adapters.

The 300mm telephoto has a non-rotating barrel and is focused by means of two knobs, one located on each side of the lens. It features a new follow focus action—neatly accomplished by a lever which can be attached to either of the focusing knobs and pushed forward or backward depending on subject movement. Action can be simultaneously followed and kept in sharp focus, even under hand-held conditions.

The new Pan Tele Kilar is called "Duo-Range" because it's just that. Most telephoto lenses over 200mm in focal length focus down to only eight or ten feet. By means of its dual range design, the Pan Tele Kilar brings the focus down to 5 ft. 6 in. The first range extends from infinity to 9 ft. 2 in. If you want to work closer, you simply turn a grip ring and a built-in extension tube places the lens in the second range, which includes the area from 9 ft. 2 in. to 5 ft. 6 in.

What if you wish to follow action that overlaps into both ranges? Since the second range is governed by a variable extension tube, several different settings can be selected.

Another happy feature is an easily accessible filter slot that will accept Series VI thin glass or gelatin filters.

—MAYNARD FRANK WOLFE

FOR TELE ACTION: THE NEW KILFITT GRIP-POD

Specifications: Combination pistol grip and gunstock. **Price:** \$24.95 complete. **Importer:** Kling Photo Corp., 257 Fourth Ave., New York 10, N. Y.

It has long been this writer's opinion that the missing link in hand-held tele and motion picture photography was a device that would allow camera and photographer to work as a unit without being more or less inextricably attached. Now Kilfitt has done it—with the Grip-Pod (photo, page 73).

In conjunction with the introduction in this country of the "Duo-Range" Pan Tele Kilar lens, the Kilfitt people have introduced this combination pistol grip and gunstock. It is especially valuable for action tele shots with the Pan Tele Kilar.

The Grip-Pod can be used with any camera and lens combination. The gunstock type shoulder rest is easily

lengthened, shortened, and adjusted to any angle.

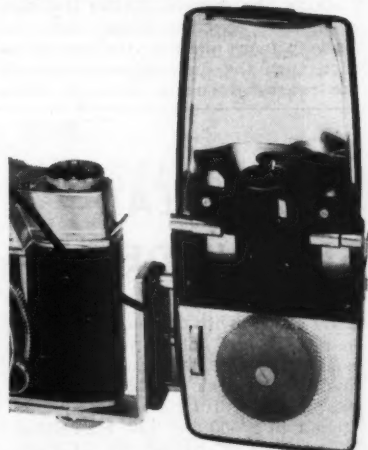
The pistol grip, which houses the shutter release, can be used alone without the shoulder rest. The tip of the release is similar to that of a standard cable release and has an accessory fitting which allows it to be used with the series G Leica.

The release mechanism is spring operated and utilizes a fulcrum lever to provide a smooth 2:1 ratio of the pressure applied. Thus only half the pressure necessary to trip the shutter need be applied to the release on the pistol grip. Smoother release action allows pictures to be taken at slower speeds without camera movement.

—MAYNARD FRANK WOLFE

GENERATOR OPERATES KODAK FLASH UNIT

Specifications: Metal and plastic construction. Measures 6 1/4 in. when opened, folds to about 3 in. Accepts No. 5, M-2 and M-25 flashbulbs. **Generator operated. Price:** Type I, \$13.95; Type II, \$14.95. Eastman Kodak, Rochester 4, N. Y.



Anyone who has ever forgotten to buy fresh flash batteries will appreciate the Kodak Generator Flashholder. A slight twist of the plastic wheel mounted in front of flashgun supplies enough electrical current to fire a bulb. A few turns store electricity for as long as 5 minutes. In comparing performance with folding flash units and standard guns equipped with 3-in. reflectors, we found the generator flash efficient. All negatives were well exposed and evenly lit. Most important, the generator supplied enough current to discharge the flashbulb every time, no matter what size we used. The unit cannot be overcharged. There are two models of the Generator Flashholder. Type I has direct fittings for Brownie Stars, Pony's and Signets; Type II fits accessory clip of such cameras as the Retina. —M.A.M.

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5.5/240mm	{Compur X I I	209.50
(for 4 x 5)	{barrel	129.50
5.5/270mm	{Compur X I I	239.50
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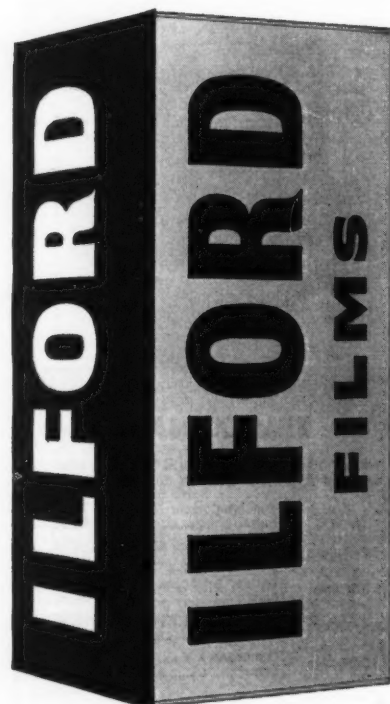
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5.5/270mm	{Compur X I I	157.95
	{barrel	84.95
5.5/360mm	{Compound X I I	199.95
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guide number. Result: the correct f-
stop.

If you're using flashbulbs, you'll find
very reliable guide numbers right on the
flashbulb package itself.

Electronic flash can be more of a
problem than meets the eye. Two identi-
cal units can vary in the amount of light
produced. Result: variation in the guide
numbers. For example, if an excess of
solder is used for connecting wires when
the unit is being built, the added re-
sistance will alter the amount of light
produced. Therefore, always determine
your own guide numbers. Here's how.

Use a "slow speed" color film such as
Kodachrome which demands an exact
exposure because it has little latitude.
Use the manufacturer's recommended
guide number as a starter and make a
series of photographs in approximately
the same conditions in which you expect
to use your flash later on. Also make ex-
posures one and two stops over and
under normal. Be certain to keep track
of exposure data.

Pick out the best transparency. Find
your own guide number by multiplying
the light source-to-subject distance (in
feet) by the f-stop you found to give
these results.

You don't have to make a test for
every film. Instead:

Determine how much faster the new
film is than the one tested, i.e., 2X, 3X,
4X. You can do this by dividing the
film speed rating of Kodachrome into
the film speed rating of the new film.
Result is the "times faster" figure. Using
this figure, select the correct multiply-
ing factor from our chart. For example,
the new film, Brand "X," has been found
to be 5 times faster than Kodachrome.
This number gives us a multiplying
factor of 2.2. If the guide number for
Kodachrome was 40, then multiply 40
by 2.2. The answer, 88, is your guide
number for Brand "X" film.

—WALTER MICHENER

"times faster"	Multiplying factor
2	1.4
2.5	1.6
3	1.7
4	2.0
5	2.2
6	2.4
8	2.8
10	3.2
12	3.5
16	4.0
32	5.7



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FAMILY CAMERA

(Continued from page 80)

sequence showing the club in similar position. Cut the long shot one frame after the selected frame and the close-up one frame ahead. Splice the two lengths together at this point. Then add the normal shot of the follow-through. Incidentally, if the action cannot be repeated, shoot the close-up the next time your subject tees off. Use a 1½-in. tele for 8mm and a 3-in. for 16mm cameras. The lenses let you stand well out of the way of the club and at the same time provide screen-filling images. The tele lens can produce a variety of special effects. For example, try shooting a putting sequence from the opposite side of the green, while lying flat on your stomach, as in photo page 81.

Your wide-angle and normal lenses are important, too. Too many long shots showing fuzzy images mean little. However, a few long shots made with the wide-angle, showing a tiny figure in the middle of a long fairway, effectively illustrate the frustrating problems of golf. The normal lens should be used for shots where you can move in close without interrupting the game, or endangering yourself—close-ups of heads while the golfers wait to tee off, or hands as they grip the club before addressing the ball. But lenses alone won't create interesting footage. The choice of lens combined with good selection of angle means shots you'll want to keep. Shoot from above, behind, to the side, and try low and high angles, too. Use your viewfinder to see the possibilities in every shot or scene.

Golf is a stop, hit and walk game. A different way to film this sequence might be to shoot only feet walking, club hitting the ball and then feet walking again. A sequence like this one belongs somewhere in the middle of your film and helps to indicate a passage of time.

While golf is a humbling game and a serious game, don't miss opportunities to add touches of humor to your film. No one likes getting into the rough, no matter what his virtuosity under the circumstances. But a medium shot, with the ball in an all but unhittable position, provides a change of pace from the serious business of getting the ball to move some 5000 yards in the minimum amount of strokes.

You'll probably be on the course for some time—three or more hours for the average game—and lighting conditions can often change drastically during the day. The safest way to take a reflected light exposure meter reading is directly from the subject. If you can't get close enough, take the reading from the palm of your hand holding it in the same light as that falling on the subject. Scenes late in the day will very possibly be back lit—with the sun be-

hind the subject. Take the reading for the subject and the scene will be in semi-silhouette, providing an unusually lit scene and at the same time implying the passage of time.

You may want to shoot some of your fast action shots—club head hitting the ball, for one—in slow motion. Remember to adjust the lens for ½ stop more exposure for every 8 fps you increase the motor speed above the normal 16 fps silent speed.

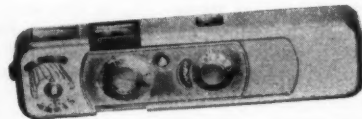
If you do much slow motion filming, or plan to cover the game extensively, film consumption is going to be an important factor in your budget. But if you plan to give an impression of the game—rather than a literal account of 18 holes—you'll be able to shoot with a lot less film. You can combine sequences of shots taken on several holes to develop a film that has both continuity and economy. In fact, shooting every one of the 18 holes, stroke for stroke, may result in a pretty boring film.

Even though your film is planned, don't hesitate to experiment with ideas that occur to you on the course. A shot of an approach, made from a bunker or other spot allowing a high angle, may prove more effective than one filmed from normal position. You probably will find that you won't be able to track the ball with your camera—no matter what lens you use. However, a whip-like pan shot following the impact of the club on the ball gives the impression of the ball in flight. Follow it up with a shot of the ball bouncing on the fairway and coming to rest.

If you approach making a golf film with imagination and a simple cinematic technique, your movie will be authentic and entertaining.—M. A. M.

METERED MINOX!

The built-in, coupled exposure meter must be here to stay. Even the Minox ultraminiature now has one. The new



Model B, which weighs 3½ oz., features a tiny photoelectric cell coupled directly to the shutter speed dial. Point the Minox at the subject, press the button next to the exposure meter and note the position of the meter needle. Then turn the shutter speed dial until a pointer coincides with the meter needle. The camera is now set properly.

Other specifications of the Minox remain the same as the meterless IIIs. We'll give the camera a real test in "Modern Tests" next month.—THE END

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DISCOVERY

(Continued from page 76)

in the places where he has worked. His printing technique is superb—and was hardly learned in the slapdash assembly lines found in many commercial processing plants. He takes pictures exclusively with a 35mm Nikon, not the 4 x 5 or 8 x 10 view cameras used for most fashion photography. He turns his attention on man—not on mannequins—and pictures moments of deep emotion.

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Although Dave Heath has been influenced by the pictures of some of the leading photojournalists of our time—Eugene Smith, Gordon Parks and John Vachon, to mention just a few—there is an important difference between their work and his. Heath does not work in the picture story or sequence form. Instead, he concentrates exclusively on taking expressive single photographs, which at their best transcend the specific events pictured to evoke a general or universal emotion in the viewer.—P. C.

New Booklets

ABOUT FILTERS, CLOSE-UP AND MINUS LENSES, Spiratone, Inc., New York. 19 pages. 25 cents

Designed as an aid to better color and black-and-white picture taking, the 1958 edition of *About Filters* contains filter recommendations for every type of film and lighting condition, and for achieving specific desired effects. Information on the use, handling and care of filters and filter accessories, and tables listing the effects of the use of close-up lenses and minus lenses are also included. There are brief descriptions of filter holders, retaining rings and lens hoods too.

SEARS 1958 CAMERA CATALOG AND PHOTOGRAPHIC REFERENCE GUIDE, Sears, Roebuck and Co., Chicago. 80 pages, illustrated. 50 cents

Sears' catalog contains a complete list of its own Tower brand cameras as well as other makes; among them, Ansco, Argus, Bell & Howell, Bolex, Exakta, Graflex, Keystone, Kodak, Leica, Polaroid, Revere, Rolleiflex, Voigtlander, Wollensak, Zeiss.

Every kind of accessory is also listed, and such helpful little inserts are included as a ruler to measure your camera for adapter rings and filters, a chart to determine what size screen you need in relation to your room size, a list of steps for developing your own film, a chart on choosing the correct paper contrast for every negative, and an easy payment schedule.

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The simplest way to compensate for the increase in lens-to-film distance is to measure the actual distance from film plane to lens. Then, divide this number by the focal length of the lens you are using. The answer squared is the number of times the exposure should be increased. For example: let us assume that the distance from lens to film plane is six inches. The lens in use has a focal length of two inches. Divide two into six, and get three; three squared is nine. So, the exposure indicated by meter should be increased 9X.

That's all there is to it. However, if you'd like to know the reasons behind this increase, it goes something like this:

Given: the intensity of light is inversely proportional to the square of the distance. Given: the amount of light which reaches the negative depends on the distance between the negative and lens, and the actual size of the diaphragm. It follows, then, that if the distance between lens and negative is appreciably increased, the amount of light reaching the negative will be considerably decreased, unless some compensation in terms of size of the diaphragm opening is made.

The f-stops on lenses do not indicate the actual sizes of diaphragm openings. They are designations for *relative* aperture. If you have two lenses, focal lengths respectively 50 and 400mm, the diaphragm opening of the 400mm lens will be larger than that of the 50mm lens at a given f-stop. But if you were using these lenses in the same lighting situation with the same shutter speed, you would use the *same* f-stop to produce a negative of the same density. F-stops, in other words, include compensation for the different lens-to-negative distances found with lenses of different focal length.—THE END

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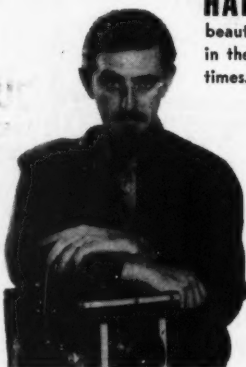
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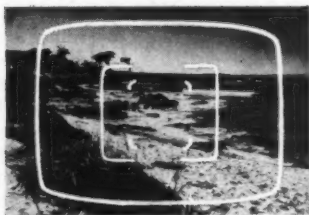
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"OFFICIAL" INDEXES

(Continued from page 48)

all indexes can simply be multiplied by four.) However, due to differences in film type, lighting and development no blanket recommendation can be made. We do suggest cautious increases over the "official" indexes up to 2.5X. Greater increases may lead to underexposure when the subject brightness ratio is high. An excellent print must have contrast differences in the shadows. (For specific recommendations on exposure index increases for a variety of film-developer combinations, refer to John Wolbars't's "226 Combinations of 35mm Films & Developers," June, 1958 MODERN—Ed.)

Of course the photographer who does his own darkroom work and has control over his developer and his processing can easily experiment with various emulsion-developer combinations. But what if you are one of many who rely on commercial processing? I suggest that you shoot a test roll of each emulsion type you will be using. Make a series of exposures of a flat lighted subject, beginning with the "official" index and increasing it through successive frames up to about 4X. Repeat the test with a subject in contrasty light. Record your exposure data and evaluate the results when your negatives are returned by the processor. Note the exposure index which provided the best negative in each situation and rate your film accordingly. As long as you stick to the same processor, and you have made your tests carefully, you should be assured of consistent results.

Proceed with caution

It should be clear that there is a certain risk involved in using indexes higher than those recommended by the manufacturer. Unpracticed photographers would do well to go along with "official" indexes.

Naturally, if the safety factor is to be dropped, increased care is required in calculating exposure since there will be little margin for error. A camera with calibrated controls and an exposure meter of known accuracy are essential. Given efficient equipment, it is up to the photographer to use it properly. (See page 97 for details on how to use reflected and incident light meters most effectively.) Since thousands of photographers have been dealing successfully with color film, which incorporates no safety factor, it would certainly seem that they could, with equal success, drop the black-and-white safety factor and come up with somewhat improved results. All it takes is the same care and respect which is accorded to color.

In conclusion: MODERN PHOTOGRAPHY recommends moderate increases over "official" exposure indexes for experi-

enced photographers with accurate equipment. It does not advise extravagant increases which lead to substandard print quality, and it is to be hoped that film manufacturers will avoid a film speed race in which no holds are barred and no film speed claim too fanciful. Maximum quality rather than maximum speed should be the criterion.

Of course there will be those times when you'll run into an intriguing cat-in-a-coal-cellar situation and your exposure meter needle won't budge off zero. By all means, go ahead—rate that film at 10X the "official" index if you must, and force develop as far as necessary to get the picture. But get it. After all, better a poor quality print than none at all.—CHARLES HELLMAN

Charles Hellman and MODERN PHOTOGRAPHY wish to acknowledge their indebtedness to J. L. Tupper, Asst. Head of Physics Div., Research Laboratories, Eastman Kodak Co.; Phil Mikoda, Sales Publicity Manager, Ansco; M. G. Anderson, General Quality Control Manager, Ansco; and Lloyd E. Varden, photographic consultant and MODERN columnist—for their invaluable technical assistance in the preparation of this article. Mr. Anderson is chairman of ASA Sectional Committee PH2 on Photography Sensitometry. Both he and Mr. Tupper are members of the subcommittee which is studying revision of ASA exposure indexes.



PICTURE CREDITS

Page 54, left to right: Dorothy Jackson, Marjorie Thompson, Marjorie Thompson, Marjorie Thompson, Al Gescheidt, Dorothy Jackson.

Page 55, top to bottom: Andre de Dienes, Herbert Keppler, Patricia Caulfield.

Color chart, pages 67, 68, top to bottom: Herbert Keppler, Norman Rothschild, Louise Keppler, Dorothy Jackson, Norman Rothschild, Norman Rothschild, Patricia Caulfield.

How To Use Incident And Reflected Light Meters

As long as the sun rides high in the sky, you can do a fairly good job of calculating correct exposure "by eye." But if you also fancy picture taking indoors, in the dappled shade, on a stormy day, or in an evening mist, perhaps—then it's taking a chance to rely on the judgment of your own vision. It's then that you'll need an exposure meter to interpret the lighting conditions for you.

Photoelectric meters can be either of two types. One measures reflected light; that is, the amount of light which reflects from the subject into the camera lens. The other measures incident light, or the total light falling upon the subject. Either type can provide accurate results—with a little help from you. Like any other mechanical "brain," an exposure meter has no reasoning power and must be given correct instructions to function properly.

The first thing you must tell either an incident or a reflected light meter is what exposure index you are using. From then on the technique differs.

Let's deal first with the reflected light meter. When its photocell is pointed at the subject, it takes into account all the highlights and shadows it "sees" and provides an average reading. Be sure that you point it far enough below the horizon so that it does not include the brighter sky in its calculations. If it does, your ground subjects may be underexposed.

If you wish to pick out a particular subject within your frame—one which differs somewhat from its surroundings in the amount of light it reflects—then you must move in close and take a reading directly from the most important area. When your subject is a person, take a reading for the skin tones. Move in close enough so that other areas of your picture will not be perceived by the photocell, but be sure that you are not reading the shadow cast by the meter—a common mistake.

If you are unable to get close enough to take a reading directly from the subject, a substitute reading may be taken from the palm of your hand (see illustration, right).

There will be times when you want to photograph a scene in which there is a great difference in brightness between the highlights and the shadows—and you do not wish to sacrifice either. In that case, take a reading from the most important highlight area and another from the most important shadow area and average the two.

With an incident light meter, point the cell at the camera from subject position, or from any closer position in which

lighting is the same as on the subject.

Some meters are designed specifically for measuring reflected light, others for measuring incident light. However, many new models are equipped with special converters which adapt them for use in either manner.

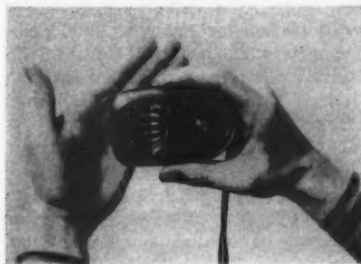
An incident light exposure meter is perhaps a bit easier for a beginning photographer to use; the reflected type offers somewhat greater selectivity. For exact information on how to use any meter, see the manufacturer's instruction booklet.—THE END



Point incident light meter at camera from subject position to calculate amount of light falling on subject.



Hold reflected light meter close to principal subject, taking care not to shadow it with either meter or hand.



Substitute reflected light reading can be taken from palm of hand, held so that it is in same light as subject.

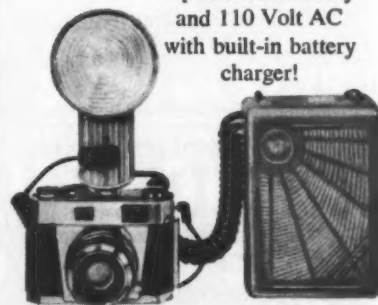
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IS YOUR EXPOSURE METER ACCURATE?

Faith in your exposure meter pays off in properly exposed negatives—most of the time. Although most meters are manufactured under fairly rigid production standards, things can happen to your meter once you start using it. Meters get kicked, dropped, bombarded with sand—and worse. Most people give their meters the care required to keep them in good working order. But even the most lovingly protected meter can fall victim to attrition of one kind or another. And you won't realize it until one day "perfectly exposed" negatives show consistent under or overexposure for no apparent reason.

However, the fault may not be with the meter alone. It may be the camera. Actual shutter speeds can vary considerably from the numbers you select on the speed control ring.

Here are some of the things you can do to check the accuracy of both camera and meter:

1. Check the zero setting on your meter. With your hand over the light baffle, the needle should read zero. If it doesn't, adjust the zero setting.

2. Load your camera with a slow color film such as Kodachrome. Take light readings properly (see page 97), exposing the film at different shutter speed and f-number combinations. If the quality isn't up to par there may be something wrong with either the meter or the camera. If you're not sure about

the quality, take your camera to a repair shop for a shutter speed check. If the shutter's O. K., have the repairman test the meter.

3. The needle of your meter may not be moving freely. Aim cell at light and cover and uncover baffle several times. Needle should move smoothly to zero and back.

4. Make the smoothness test in low light, too, where needle barely moves away from zero. Even the slightest swing should be smooth.

5. You can make a quick incident light meter test between 11 A.M. and 1 P.M. in temperate zones when you can expect fairly consistent sunlight. Set the meter at an ASA exposure index of 10 and hold the cell vertically so that sunlight falls directly on it. Exposure reading should be 1/50 sec. between f/5.6 and f/8.

6. Some manufacturers supply test cards that help determine if a meter is working properly. If you use a test card, test should be made under average light conditions, not in bright areas such as snow, beaches or open water.

7. Check your meter against one or more meters of known accuracy. Take readings with all meters on the same subject and in the same manner.

8. If there is something wrong with your meter, don't try to fix it yourself. While meters are relatively simple devices, they won't stand inexperienced tinkering. Send the meter to the manufacturer or to a recognized camera technician.—THE END

Free Literature

A three-color folder which illustrates the **Mamiya C Professional** interchangeable twin-lens 120 reflex camera is now available. It also shows accessories for the camera, including the Paramender parallax compensation device, and contains a full price list. For your free copy, write **Caprod Ltd., 251 Fourth Ave., New York 10, N. Y.**

Many markets, from auto dealers to real estate firms, have been sources of **extra income** for Polaroid Land camera owners. The booklet, "How to Earn Extra Money with Your Polaroid Land Camera," describes some of the local markets for 60-second photography. It includes some brief tips on how to get better pictures, coating your pictures, mounting your pictures and what to charge. There are also suggestions for using the camera on your regular job. For your free copy, ask for F1987 and write **Industrial Sales Dept., Polaroid Corp., 730 Main St., Cambridge 39, Massachusetts.**

Kodak is offering a new guide to **print toning** in chart form. Folded to data book size, and punched to fit the Kodak Notebook, **Toning Procedures for Kodak Papers Using Kodak Hypo Clearing Agent** may be obtained by writing **Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.**

The new **Super Anscochrome Exposure Guide** is now available from Colorfax Labs. It lists recommended shutter speed-lens opening combinations for specific outdoor lighting conditions with this film. The card also contains exposure information on flashbulbs, electronic flash and filters. For your free copy, write **Colorfax Laboratories, Inc., 1160 Bonifant St., Silver Spring, Md.**

Photographers interested in **Gevaert materials** may have a 12-page booklet which gives the characteristics of Gevaert sheet, roll and 35mm films, and lists their many photographic papers. There is also a section on Gevaert products for specialized uses: professional cine films, microfilms and graphic arts films, scientific films and plates, industrial X-ray films, recording materials and lantern slide plates. For your free copy, write **The Gevaert Co. of America, Inc., 321 W. 54 St., New York 19, N. Y.**

New Photo Books

THE GERMAN PHOTOGRAPHIC ANNUAL 1958, edited by Dr. Wolfe Strache. Translated from *Das Deutsche Lichtbild 1958*. 124 pages, illustrated. Amphoto, New York. \$7.95.

Some excellent photographs are to be seen in the current annual. Apparently the Germans have had a new visual lift. Their superb photographic techniques are still as constant as the sea, and yet on the whole one is not stifled by the deadly feeling that comes from looking at technical virtuosity.

There are tragic pictures, warm human pictures, a share of documentary and design pictures, a few sports and some news shots. There are several poor attempts at fashion and certainly a dreadful round (by our standards of experimentation) of color.

Notorious patron of the tourist trade, the German often looks with the scan-the-surface eye of the tourist when he travels abroad. Many of these pictures show it. As dull as is the Indian headdress, the pointless stare at deformity or poverty is simply ugly and cold-blooded—and *rude*. At home, he catches winter woodland and beer hall, lover and street scene, with insight and feeling. Here is his forte.

The technical problems in producing the book were admirably mastered. There was obviously excellent photographic "quality" to start with and smashing reproduction. Reproduced large, the pictures are usually at least half or full page. But layout, or juxtaposition of material, has been done with little imagination.

In terms of turning out interpretative pictures, are the Germans growing up? The outlook seems hopeful. This volume has less of the mawkish, sentimental and introverted qualities than the hundreds of Teuton pictures seen in a long time.—D. J.

LIFE PHOTOGRAPHERS, Their Careers and Favorite Pictures, written and edited by Stanley Rayfield. 89 pages. Doubleday & Co., Inc. \$5

This will undoubtedly be a great disappointment to thousands of photography enthusiasts who have rightly looked upon *Life* staffers and freelancers as the most important group of working photographers in the world today. In less than 100 pages, justice

(Continued on page 100)

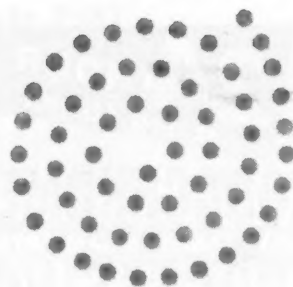
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NEW PHOTO BOOKS

(Continued from page 99)

has not been done to the biographies and photographs of the forty individuals herein. There simply isn't room.

Each photographer occupies a two-page spread layout. This includes a biography of the photographer, plus a half dozen or so of his "favorite" photographs.

The selection, to begin with, is too limited in number. Secondly, as a *Life* photographer points out in the foreword, "are photographers the best judges of their own pictures?" Oddly the one who voices the inquiry, Leonard McCombe, has, perhaps, the best selection.

Does the fault lie with the photographer and his ability to judge his own work? (Does James Whitmore really feel his picture of General Eisenhower trying on a plumed and feathered hat is his best photograph?) Or is it caused by the singling out of individual pictures from articles? *Life* photojournalists think and act in terms of complete picture stories, not of individual pictures. There isn't room for complete units here. Another thought: Color photographs are lacking—and much of the punch in the visual concept of *Life* is derived from the color.

Bernard Quint, who designed the volume and arranged the pictures, did an admirable job within the terrible limitations of space. At least he was given a large, handsome page format, 10 x 14 inches.

The biographical data on each photographer is also too sketchy, too compressed. There is scarcely room for much additional data after giving

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name, where and when born, length of service at *Life*, and facts about wives, husbands, and children. Occasionally a word of the photographer's about his work creeps in, but not generally.

With all its faults, the book does allow the viewer some insight into the lives and work of *Life's* photographers. However, in terms of what the book should have been and what the individuals deserve, it falls far short of the mark.—H. K.

PHOTOGRAMS OF THE YEAR 1958: The Annual Review of the World's Photographic Art, with an Introduction by A. L. M. Sowerby, President of the Royal Photographic Society of Great Britain. 104 pages photographs, 32 pages text. Philosophical Library, N. Y. \$6.95

Since 1895, *Photograms of the Year* has presented a selection of each year's pictorial photography, and this year's selection is pretty old stuff, but will prove a delight to salon enthusiasts.

Sincerity and honesty of approach are the self-selected words used to describe the very traditional subject matter. This selection is supposed to show the progress of pictorial photography in many countries throughout the world and does not pretend to be representative of all branches of photography.

There is a short commentary on each picture to give the layman some indication of the reasons for its inclusion.

—ANN LOUDERBACK

HUNTING WITH THE CAMERA, by Allan D. Cruickshank and others. 215 pages, illustrated. Harper & Bros., N. Y. \$4.50

A well written, informative text describes the equipment and techniques necessary for all manner of nature photography. Cruickshank has wisely avoided using his own experience solely and has, instead, relied on a number of experts in the photographing of mammals, amphibians and reptiles, insects, marine life. Stress is on simple equipment (a welcome relief from the nature texts which insist on the 4 x 5 reflex and huge lenses as essential). Only the chapter on marine life is open to some criticism. The selection on underwater techniques is extremely sketchy, particularly on questions of equipment. However, some of the methods to lure fish within camera range are novel indeed.—H. K.

ANSCOCHROME AND EKTACHROME HOME PROCESSING, by Robert Bagby. 123 pages, illustrated. Greenberg, New York. \$1.95

In his 5 x 8-in., 123-page soft cover book Mr. Bagby has included not only instructions for home processing of Anscochrome and Ektachrome, but also a lot of related information. The first 50 pages are concerned with generalities: the properties of reversal color film, the quality of light, exposing color film, reciprocity failure and how to offset it. There are also pages of exposure charts and flash exposure guide numbers. Finally, after stating general instructions and needed equipment, the author presents nine pages of step-by-step illustrated instructions which go through the processing of Ektachrome roll film in a daylight developing tank, followed by eleven pages of pictures on Anscochrome roll film processing. Then come sections on processing sheet film (no pictures here), and retouching and correcting transparencies.

The book is easily within the beginner's grasp, since the instructions for developing roll film are comprehensive and explicit. It would probably not be necessary to have done any black-and-white processing to follow Mr. Bagby's instructions. Furthermore, he has included a description of faults and possible causes due to incorrect processing with which the beginner could compare his transparencies if they didn't turn out well.—R. Q.

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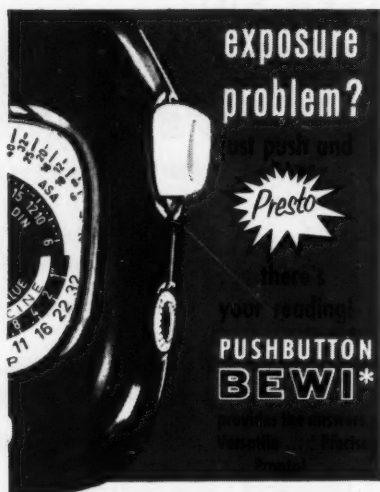
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the CAMERA CLUBS

by MABEL SCACHERI

The vacation picture menace: how to turn summer shooting into a successful show for the fall.



What does summer do to your camera club? Does it produce a great crop of vacation pictures? The kind which makers are bound to force fellow members to look at in the fall? Too darned

much scenery, too many personal pictures of the maker's family, too little general interest?

What to do about the vacation picture menace? Wouldn't it help if the club president or program chairman gave specific assignments to each member—now, before formal club meetings end for the summer?

Each to his own

Take for instance, Amy, who likes to photograph nature subjects. On her vacation she will have an eye out for unusual flowers, attractive gardens, birds and animals. Then there is Jim, the wag, who is pretty good at humorous pictures. Urge him to watch for funny themes, comical episodes, daffy things that happen.

Character studies are the favorite subject of Bill, and on almost any vacation trip you come across serene old faces, or crotchety types or bashful country kids.

Jack and Suzy, that husband-and-wife team, go in for action shots—people doing unusual things, or familiar things in a novel way. If they go abroad this summer they can find plenty of such material, but life in these United States is not so uniform that you can't find it here, too.

Scenery you will get, from everybody, and scenery you will have to show at that vacation picture session in September or October. Now is the time to beg for mercy, to exhort your club members to remember that grand old theme, center of interest. Be eloquent. Tell them (with anguish in your voice) to look for something besides stage-setting stuff.

Now, how are you going to manage your fall vacation pix show? You may think it diplomatic to ask each member to turn in four or five sides. But

I strongly recommend that you do not arrange the slides in batches according to maker—all of Bill's, then all of Pete's, etc. You will get better variety, and avoid those overdoses of scenery, if you intersperse them with action, humor, a nature shot, etc.

Usually, when I have attended vacation pix programs, the maker is asked to say something about each of his entries. Okay, if it is a brief something. I'd favor having the program chairman call on the maker only when the picture requires explanation.

Obviously there should be no judging or awarding of prizes. It is merely a way of bowing to the inevitable, and of providing a session which will not be damaged by the hum of chit-chat between members. That first meeting after vacation is going to feature a lot of chit-chat, as the members get together again, bursting with news.

Now I want to mention a letter from Seymour Hopson, 2524 Sichel St., Los Angeles 31, Calif. He and his wife are trying to arrange a slide exchange between other color shooters around the country. He has some special ideas for handling this exchange, and would like to get in touch with camera club members interested in swapping slides. Not for keeps, of course, just a sort of color slide circuit. You club presidents might announce this proposed slide exchange at a club meeting for the benefit of those who may not read it here.

Answers wanted

Occasionally I get letters with news of some immediate plan for a particular club. Here's how it is. Magazine articles must be written two months ahead of publication date, so the event mentioned in the letter will be over and done with before I could mention it.

What I would like to have is expression of individual opinion on such things as judging. Do you prefer judging by professional photographers, artists, or by popular vote? Why? What is the best program idea your club has had, or what program idea would you like to see carried out? What club problem has your group solved? Or wish it could solve? What do you like to find in your club bulletin? Technical information? Hints and tips? Is-my-faced stories? How do you feel about long lists of prize winners and titles of their pictures? Are these lists good will builders or just dull? Tell me. I know what I think, but I want to find out what you think, too.—THE END

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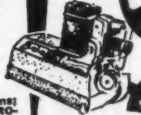
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Save-Save-Save! Supermatic shutter. Uses 620 film or plates, or cut film holders. Excellent versatile. Ideal for color 2 1/2 x 3 1/4 picol Case 8.50. (sold only with case). 1.25 post & ins.

Same with German f3.5 Astra lens \$54.50

EXCLUSIVES, SPECIALS & THOUSANDS OF NEW
& USED VALUES. PRICE-SLASHED TO RECORD LOW

GREAT NEW 35mm MARK S-2

FOCUSSES INCHES TO
INFINITY WITHOUT
TUBES OR EXTRA LENSES



f2.8 hi-speed lens completely automatic. SYNCHRO-RAPID for strobe and flash. Easy-drop-in load.

BRAND-NEW **69⁹⁵**

Case 9.95 Post & handl 1.25

10% DOWN TRADES ACCEPTED

SENSATIONAL LOW PRICE!

BRAND-NEW **RETINA IIIC**



f2 coated lens coupled rangefinder Exposure meter **93⁷⁵**

Famous of the famed fantastically priced!

Case 8.75 Post & handling 1.50

10% DOWN TRADES ACCEPTED

SACRIFICE DISPOSAL!

QUANTITY LIMITED — ORDER NOW!

BRAND-NEW DISCONTINUED



PRAKTICA F-X
ASTRA F-X
PRAKTIK F-X
with f2.9 coated VICTAR

Brand New **48⁹⁵**

Famous German import with 3 and 1 flashpost (latest models have 3 Compur type flashposts). The most versatile camera ever offered at this price!

Interchangeable lenses, focal plane shutter, sync. speeds 1/2 to 1/500. Prism finding 13.50. Case 7.95 (sold only with case) 1.25 post & handling.

\$5.00 DOWN TRADES ACCEPTED

TELE-ASTRA—400mm f5.5 or 135mm f3.5

FOR EKAFTA, PRAKTIKA, CONTAX D, ASTRA 35, (specify)



True-toile & element lightweight

BRAND-NEW **117⁹⁵**

Add 29.50 for Hasselblad. Shd exp

Pre-set diaphragm

BRAND-NEW **33⁷⁵**

85c post

GERMAN MADE ASTRAFLEX 35

f2.8 coated ZEISS TESSAR



Famous brand under our own nameplate. Zeiss Prisma scope. Sync for flash. Interchangeable lenses. BRAND-NEW

Case 9.75 1.25 post & handling

BRAND NEW **88⁵⁰**



2 1/2 x 2 1/4 EXAKTA 66

with f2.8 ZEISS TESSAR

Pro-set diaphragm. Sensational deal! Interchangeable lenses, focal plane shutter

USED **149⁷⁵**

Leather case 9.95 2.50 post & handl



AMIFLEX II

All-metal imported twin-lens reflex. Complete with case and flashgun. Extra sharp f3.8 lens. Synchro Rapid shutter to 1/300.

BRAND NEW **29⁹⁵**

1.50 post & handling



4x5 WIDE ANGLE

90mm f6.8 Graflex-Optar

Coated. Compur-Rapid-Synchro. For 4x5. 3 1/4 x 5 1/4. Speeds to 1/400.

BRAND-NEW **49⁹⁵**

Lens board & mounting (specify).....3.50

85c post. U. S. Surplus

BRAND-NEW Import

MAGNALUX

DOUBLE CONDENSER ENLARGER

35mm to 2 1/2 x 3 1/4. Silvered parabolic reflector with variable light source. Dustless, all metal negative carrier. Extra masks. Full bellows draw. Accepts Leica lenses.

BRAND NEW **29⁹⁵**

With 3 1/2" f4.5 coated lens...39.75

shd Express

\$5.00 DOWN TRADES ACCEPTED

PHOTO ELECTRIC

EXPOSURE METER



MINILUX

Complete scale of ASA settings from 8 to 800. Shutter stops 4 sec to 1/1000. Movie scale & Light value scale.

BRAND NEW **4⁹⁵**

FREE CASE & NECKCORD

Extra-Sensitive. Booster cell 2.75

85c post & handling

Terrific Savings on Famous

EXAKTA VX



f2.8 coated ZEISS TESSAR

BRAND-NEW **159⁷⁵**

Synchro-shutter. Interchangeable lenses. Complete with import certificate and Exakta Registration.

Case 10.80 1.50 post & handl

10% DOWN TRADES ACCEPTED

BRAND NEW SPECIALS!

PENTA PRISM FINDER for Exakta V, VX and EXA. Genuine German-made. Permits direct sports-view. BRAND-NEW (case 3.50 add 65c post)	13.88
REVERE AUTO-MAGAZINE 35mm slide projector. Automatic feature. Blower cooled and 300 watt. With case. BRAND-NEW (shipped express)	44.50
ARGUS C-3 BRAND NEW with f3.5 coated lens and coupled rangefinder. (case 4.95; flashgun 4.95 postage and handling 1.25)	29.95
CONTAFLEX. Brand-new camera with f2.8 Zeiss Tessar in Synchro-Compur. RX sync. Auto pre-set lens diaphragm (case 9.95-1.25 post & handling)	95.00
ROLLEICORD Vx BRAND-NEW discount 73.5 coated Xenar, full Synchro-post & handl	89.50
10x50 PRISM BINOCULARS Individual focusing. Coated optics, hinged bridge. Separate eye focus. Complete with lined case and straps. BRAND-NEW. *Add 10% tax. 1.50 post.	22.50

STERLING-HOWARD DEPT MS-7 561 EAST TREMONT AVE.
NEW YORK 57, N. Y.
CYpress 9-6400

PICTURES in a MINUTE

by JOHN WOLBARST

Polaroid Print Copier copies your Polaroid Land prints in a minute.



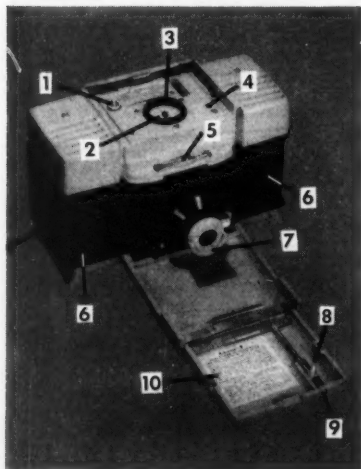
Among the more fascinating items revealed at the recent photographic industry trade show in Chicago was the Polaroid Print Copier, price \$29.95.

Hitch your Polaroid Land camera to this, and you can make astonishingly good copies of your Polaroid prints. It's all based on the use of Type 42 or 32 film in the camera. The Print Copier is simply a well designed light box, with its own close-up lens, and an electric timer to help you get exposure and development times correct. All copies are made with time exposures, the "average" being from 5 to 7 seconds. You put the print to be copied in the back of the Copier, mount the camera on the front, set it for 3½ ft., to "B" and EV 17, #8, or f/32, and follow the simple exposure guide.

There are three models of the Print Copier, varying only in the details by which they are matched to various models of the Polaroid Land cameras.

Some of the more important parts are identified in the photo below.

1. On-Off push button for the lamps and the electric timer.
2. The timer hand rotates once a minute over second markings.



The numbered parts of the Print Copier are described in the text above.

3. An arrow on the timer's rim can be turned to any position as a reminder.

4. A cable release is stored in a hole in the Print Copier case.

5. The front lock; it must be lifted to close the front door.

6. Doors to the lamp houses.

7. Turret containing the Print Copier close-up lens; the camera lens rests on a ledge on the turret.

8. This locating pin fits into the camera's side tripod socket.

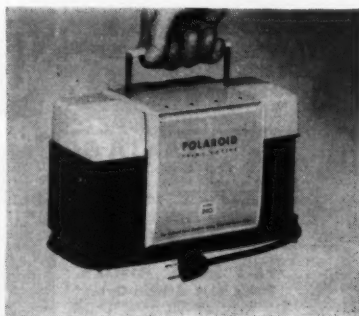
9. A lock screw holds the locating pin in position.

10. Printed exposure guide.

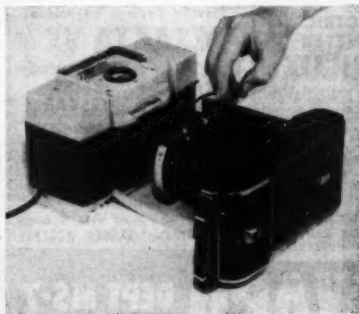
The ease with which an acceptable copy can be made in this device will astonish anyone who has had experience at photographic copying.

A certain degree of control is possible by varying exposure and development times. For example, a too dark original may be lightened somewhat in copying, by lengthening the exposure time a few seconds. A too contrasty result can be "flattened" a bit by reducing development time to 50 or 45 seconds (but no less).

(Continued on page 106)



Closed, the Print Copier might be mistaken for a portable radio.



Here are camera and Print Copier hooked up and ready to go to work.

FOR THE TWINLENS REFLEX FAN



MAGNIFYING HOOD \$2.95 PPD

FOR ALL TWIN LENS REFLEX CAMERAS
Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleis, Yashica, all others.

COMBINATION OFFERS: Magnifying Hood plus deluxe Fieldlens \$4.99

Magnifying Hood plus split-image rangefinder \$4.99

De Luxe FIELD LENS \$2.49

A SENSATIONAL SPIRATONE EXCLUSIVE. WORTH 2 TIMES AS MUCH

WITH CLEAR CENTERSPOT FOR EASY FOCUSING

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid.

For Rolleis, Graflex 22, Ciroflex, Yashica, Minolta, all others.

35MM ADAPTER FOR ALL TWINLENS REFLEX CAMERAS

Without installation, the Junior Miniadapter enables you to use 35mm film in your 120 Rolleiflex, Rolleicord, Ciroflex, Graflex 22, Minolta, etc.—yet, you can change back to your regular size any time you wish. Miniadapter comes complete with groundglass mask, car-tridge adapters, counter, ready for use. Shipp. Charge, 15c

SR. MINIADAPTER has additional finder (for vertical and horizontal shots), special bracket for finder and counter.

List \$8.95 \$5.95

PARALLAX CORRECTING CLOSE-UP SETS \$2.95

Perfect portraits and close-ups every time—sets fit cameras without any adapters, are guaranteed to equal \$20.00

sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". Low \$2.95 price includes 2 close-up lenses, prism, leather case, single 30c, double 55c.

Coating of taking lens—50c extra per set Shipping Charge 10c

5 FT. COILED FLASHCORD \$2.35

For New Rolleis with lock, Minolta, Graflex 22, Yashica PPD.

Name your gun when ordering.

2 1/4 SQ. GLASS BINDERS AS LOW AS 5c Ea.

At last—an economical type-on mount with 2 1/4 x 2 1/4 in. quarters outside dimensions to fit standard viewfinders. Each binder comes complete with two glasses. Sh. Wts. 4, 7, 12 & 30 lbs.

50 for \$3.85—100 for \$6.95—400 for \$24.00—1200 for \$68.00

Sample Package of 12—\$1.25 postpaid

BAYONET FLASH MOUNT 1.98 PPD

Fits Rolleis 3.5, Autocord, Yashicamat, other bayonets, holds flashgun in ideal position.

COMBI. OFFER: Flash Mount with MC Deluxe Flash, with tester, coil, coiled cord, leather case, \$6.99

List \$18.95 Shipping Charge 35c

NEW for the Twin Lens Reflex Fan SPLIT-IMAGE RANGEFINDER

For Rolleiflex, Rolleicord, Ciroflex, Graflex 22, Minolta, Yashica.

Breaks straight lines at an angle until perfect focus is reached.

Wonderful for poor light focusing.

Rangefinder is built into groundglass which replaces your present groundglass. Complete instructions supplied, simple installation for your local mechanic can do it at nominal cost. A "must" for the photographer who insists on perfect focus.

List \$29.95 \$2.98 PPD

AUX. TELEPHOTO & WIDEANGLE LENSES

for Rolleis (except 2.8), \$16.95 or \$29.95 FOR SET

Ciroflex, Graflex 22, Minolta, Yashica, Ricohflex, etc. in double leather case

Focus, compose on groundglass—no guesswork! Lenses fit like filterholders, no installation. Coated, color-corrected—no exposure increase needed. Shipping Charge, per lens, 85c

Postage and insurance MUST be prepaid—overpayment is credited.

Everything listed is brand new, fully guaranteed against defects.

deposit on C.O.D.: New York Store, 388 7th Ave. (31st St.)

SPIRATONE, INC.

135-06 NORTHERN BLVD., DEPT. M7 FLUSHING 54, N. Y.

For critical LEICA, CANON owners

While They List - Brand New LEICA CANON \$39.95

135MM f:3.5 TELE \$39.95
Coated & color corrected
Guaranteed the sharpest lens you can buy—regardless of price! Rangefinder-mounted, elegant lightweight mount, depth of field scale—on an unbelievable saving!
For Leica M3, add \$3.00. Shipping Charge 75c
Deluxe Leica Pouch \$1.98 Matching 135mm funder \$6.95

35MM f:3.5 WIDEANGLE \$39.95
Range-finder-coupled
A superb performer, highly corrected to yield sharpest negatives and transparencies even at maximum opening. Coated, color-corrected, with clickstops to f:22. For Leica M3, add \$3.00. Deluxe Leica Case \$2.00. Shpg. Chge. 60c
NEW: 35mm f:2.8, W-P-Coated \$48.95-Matching Under \$7.95

LEICA-CANON COMBI-OFFER:
135mm f:3.5 Telephoto and 35mm f:3.5 Wideangle and for M3 Universal Closeup Finder (parallax corrects) \$89.95 \$99.95
also to 10" 9, a \$150 list outfit

LEICA-CANON COMBI-OFFER:
135mm f:3.5 Telephoto and 35mm f:3.5 Wideangle and for M3 Universal Closeup Finder (parallax corrects) \$89.95 \$99.95
also to 10" 9, a \$150 list outfit

SYNCH YOUR OLD LEICA, CANON FOR FLASH OR STROBE \$34.95
No installation—just one quick adjustment over release button and you are all set for flash shots at speeds to 1/30th. Tripper accepts standard flashcord—or buy from us with flashgun to fit accessory clip.
Famous REISS KONTAKT, synchronizes Leica IIIA, IIIC, cameras even at high speeds, was \$19.95 \$8.95
Famous BC Pocket Flash w. tripper \$8.95; w. Geiss \$11.79 (BC Burt \$10.00)

ACCURA REFLEX HOUSING for LEICA, CANON \$39.95
Shpg. READY TO USE—WITH DUAL RELEASE SYSTEM "exc. M3"
Never before could so small an investment change your Leica, Canon into a single lens reflex camera. Ideal for portrait-free closeup, telephoto, medical and scientific work. With formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, press release: mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm lens for complete closeup to infinity range.

SAVE MORE STILL BY BUYING COMBINATIONS
REFLEX HOUSING
"Folding Bellows" (Save \$50.00 off list) 49.95
"Folding Bellows" and special C14. 135mm f:4.5 telephoto with 185mm lens converter 77.90
"Box-Track Model \$5.00, Bellows \$10.00 extra."
With any combination offer above: New Eyelens Mirror device, \$14.00 list.
135mm outfit for Leica M3 \$82.90

PHOTOFLOOD STAND PLUS TWO REFLECTORS
3-section metal stand extends 6'4".
Sturdy, braced legs with rubber tips.
Stand telescopes compactly to only 2 feet.
Positive locking at any desired height.
The ideal indoor lighting setup. 22" crossbar, can also be used to hold screens, backgrounds. Two open aluminum 10" reflectors for #1 or #2 photofloods, complete with sockets, switches, 6' cords, ball socket swivel joints, rubber jacking clamps. Can be used on cross bar or hangers. Shipping Weights: Stand & lbs.; Reflectors 6 lbs. Extra clamp on ball with both for semi-open. 1.99
Extra photoflood stand with regular crossbar. 3.49

3 UNIT REFLECTOR OUTFIT \$5.99
Two aluminum 10" reflectors for #1 or #2 bulbs
One ball socket reflector for spot effects
All three complete with swivel joint, switch, socket, clamp and cord... at a fraction of their usual cost. Shipping Weight 7 lbs.
SUGGESTION: 2 #2, 1 #1 photofloods 99c.

PROJECTION BULBS
FINEST QUALITY
300 Watt T104... reg. each \$2.50 2 for \$3.25
500 Watt T110... reg. each 4.15 2 for 4.15
750 Watt T112... reg. each 4.95 2 for 4.95
1,000 Watt T12... reg. each 6.95 2 for 6.95
Shipping Weight 2 lbs.

10 FT. CABLE RELEASE \$4.49
with softcaw and booster spring
A sturdily constructed German cable for remote control work to operate any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you: whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. (Leica, Yashica model add 25c) Sh. Cost 35c
Other long Cable Releases with softcaw:
40" \$1.50 60" \$2.50 20 ft. \$7.95 40 ft. \$12.40

NEW SUMMER 1950 CATALOGUE C-8. Order yours today. Only 5c per copy—10c back on first purchase! Contains a wealth of interesting accessories at unbelievably low prices!

SPIRATONE
All prices include express to, postage and insurance. Must be prepaid, even when the shipping weight is stated—except when the shipping weight is in parentheses. Everything listed is brand new unless otherwise stated and fully guaranteed against defects. 25% deposit on C.O.D.

Enthusiast Experts said it was impossible—Spiratone's years of exp. lens research resulted in a truly advanced design, the 1950

13X SPIRATONE SUPERTEL \$39.95

For the first time, a completely interchangeable aux. telephoto lens giving 3X the area magnification, for virtually all cameras—Contaflex, Rutina, Argus, Polaroid, Rollei, Minolta and Leica sumo lens opening, same exposure as always. Superitel's raw glass free elements are hard-coated and color-corrected. No installation—Superitel fits Series VI adapter for Ser. V to VI stepup ring, does not require dangerous removal of part of camera lens, accepts Series VI filters. Superitel makes Rollei 75mm lens into 135mm, 135mm Polaroid lens into 235mm—you can make a 105mm automatic telephoto out of your 58mm automatic Biotar! Superitel is even adaptable to some telephoto lenses, increases focal length 80%! Superitel Topgrain Zipper Case \$2.19

LCMBI OFFER for 35mm cameras: 3X Superitel, case, matching finder. 45%
LCMBI OFFER for any camera: 3X Superitel, Spiratone Aux. Wide-angle, two leather cases 52%
Series VI Adapter (Rutina Camera lens) \$1.98
ROMA OFFER for 35mm cameras: Same as Offer B, plus Universal Finder. 59%
Shipping Charge 75c
at f:4.5 or smaller

2-POCKET PIGSKIN GADGET BAGS
The new Spiratone Two-Pocket Genuine Topgrain Pigskin bags are really what you wanted: they have handy wrap-around zippers, adjustable straps with shoulderpads, zipper filter pocket inside cover, chrome hardware, tripod holders on the bottom and two outside pockets for easy separation of accessories. And the prices are lower than those of plastic bags!
"Standard," 10 x 8 x 4 1/2" \$8.89
"Medium," 11 x 9 x 5 1/2" 8.89
"Professional," 16 x 11 x 6" 10.89
Shipping Weight 9 lbs.
Deluxe style only 14.14
Two-Pocket with these extras: Velveteen lining, 2 more inside pockets, add \$1.25 per bag

MODERNIZE YOUR CAMERA WITH A RAPID WIND \$3.95
For: LEICA, CANON, NIKON, CONTAFLEX, PRAKTINA, PENTACON, ARGUS C3, C4, C44—name your camera.
5 shots in 6 seconds! No installation—fits over winding knob.

BEST POCKET FAN FLASH Value Ever!
Extra large 6", 15 blade reflector, bladeholder, 2 positions—for regular and for M2, M25 lamps; extra-long interchangeable coiled cord for bounce flash; long-life 250 mfd capacitor; pushbutton ejector; built-in battery test system built-in; extremely compact—2 1/4" x 1 1/4" x 1 1/4"; top-grain leather zipper carrying case attached to camera case strap; simplified exposure dial eliminates guess work; fits camera accessory clip or bracket.
Bracket for use on side of camera \$1.80; BC battery, lasts full year \$1.80; synchronizer for old cameras \$2.49; for Argus, Leica, Exakta, Praktina, Polaroid etc., sync fittings, add \$1.80.
Shipping Charge 35c

GROUNDGLASS FOCUSER
Fits back of almost every 35mm camera with removable back—lets you check lens, finder accuracy, effect of closeup lenses etc. No installation—snaps in and out of film plane.
\$2.99

SPIRATONE VALUES FOR YOUR ARGUS C3
135MM F:4.5 \$29.95
SOLIGOR TELEPHOTO LIST \$49.95
Coated, color corrected, couples to rangefinder, depth-of-field scale, with viewfinder mask. Quick-change Couplings reg. \$2.50—only 50c when bought with lens. Leather Pouch \$1.98 Sh. Ch. 75c

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easily installed on all sides of model Argus C3 cameras
POCKET FAN FLASH for C3 \$3.99
Model \$4.50

COILED 5 FT. FLASHCORD
For C3 for off-the-camera bounce flash, fits thru case. \$1.98
Model with slow speeds (time exposures to 10 seconds) \$2.99

DELAYED ACTION TIMER
screws into cable release socket \$1.98
Model with slow speeds (time exposures to 10 seconds) \$2.99

TIFFEN DIAPHRAGM CONTROL 1.50
makes diaphragm settings with aux. lenses, filterholders, etc. easier for C3

3 PC. EXTENSION TUBE SET
for extreme closeups in 4" reg. \$5.95 for C3 Sh. Chge 10c NOW \$2.98

FOR THE DARK ROOM ENLARGING LENSES

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. Sh. Ch. 25c
2 1/4" f:4.5, clickstops, for 35mm \$7.95
3 1/4" f:4.5, clickstops, for 2 1/4" x 3 1/4" \$9.95
3 1/4" f:4.5, clickstops, for 2 1/4" x 3 1/4" \$9.95
Precision Flange for easy fitting to lensboard 1.25
*Standard, new illuminated diaphragm feature—add \$1.75
2" f:4.5, Condenser, for 35mm \$2.95

CHANGING BAG

ONE OF THE MOST IMPORTANT TOOLS OF ANY PHOTOGRAPHER
Double zippered inner and outer bags—made of the finest cloth—100% light proof even in brightest sunlight. Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available—the changing bag is justly referred to as a "portable darkroom." 17" x 16" working space plus elastic sleeves. Shipping Charge 85c \$3.95

PROFESSIONAL MODEL: 27x36" working space \$6.95
Sh. Ch. 50c
EXTRA LARGE MODEL: 36x44" working space \$9.95
Sh. Ch. 75c

ELECTRIC 2-SURFACE ALL METAL DUO-DRYER

GIANT 12x16" 1950
12x17" HEAVY DUTY FERROTYPE PLATES
Yes, Spiratone does it again! A complete, ready-to-use, double surface dryer with a capacity of 4 8x10 or 36 2 1/4x3 1/4 prints, singleweight or doubleweight, glossy or dull finish—sturdily constructed, as efficient as units costing several times as much, with adjustable air tension. Works on AC or DC.
FREE with every dryer: Hypo-plate, tells correct fixing time
12"x16" STANDARD DUO-DRYER, \$8.99
12"x16" HEAVY DUTY FERROTYPE PLATES, \$5.99
Shpg. Wts.: GIANT 12 lbs. STANDARD 10 lbs. SINGLE 9 lbs.

Sold in Acme Heavy Duty FERROTYPE PLATES
10x14" 12x17" 18x24" 6 for \$3. 4 for \$3. 2 for \$3. Shpg. Wt. 6 lbs.

PRINT WASHER

Converts sink or tub into efficient washer, fits any faucet. Won't rust. Washes plates alone \$2.50. Sh. Wt. 8 lbs.

STATIC BRUSH

Retractable, emits radioactive rays. To clean lenses, slides negative! \$2.99

FOOTSWITCH

Keeps hands free for only dodging, vignetting, if ordered with any other darkroom item. \$9.95

ENLARGER FOCUSING AID

Comes w. \$2.25 units. \$1.00 Sh. Ch. 15c

PRINT TRIMMER

An efficient paper cutter, with ruled hardwood board, hollow-ground, hardened steel knife on spring. \$3.95

SAFELIGHT

Screws into dropboard or outlet. With red, orange, green filters. Shipping Weight 5 lbs.

SELF-LOADING REEL TANK

35mm to 116. Jamproof reel loads in seconds. Transparent for color. Shpg. includes Two reels. Wt. 8 lbs.

ENLARGERS

35mm carrier for single negatives and prints, ingeniously designed for colorproof operation.
Illuminated Blackmag Clickstop lens, 2 1/4" x 2 1/4" f:4.5. \$2.95
12 x 16" Baseboard.
4 1/4" Double Condenser included in \$6.95.
Easy fitting parallel arm system.
Red Filter.
24", 1 1/4" diameter Pole.
Belows, fine rack and pinion focusing.
Linswitch.
All metal construction.
Diffusion Glass.

Double Condenser included in \$6.95.
Easy fitting parallel arm system.
Red Filter.
24", 1 1/4" diameter Pole.
Belows, fine rack and pinion focusing.
Linswitch.
All metal construction.
Diffusion Glass.

Double Condenser included in \$6.95.
Easy fitting parallel arm system.
Red Filter.
24", 1 1/4" diameter Pole.
Belows, fine rack and pinion focusing.
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All metal construction.
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SPIRATONE

369 7th AVENUE, NEW YORK 1, N. Y.

ONE NEW ORDER TO Long Island store: Enter "Main St." on 11000 NORTHERN BLVD., DEPT. 11, FLDING, N. Y.

Your OLYMPUS is the most beautiful camera ever designed—at any price! It has dozens of exclusive features. These are a few:

You look through ONE window to focus, compose simultaneously. You see a brilliant Golden Frame surrounding the subject. This Frame actually MOVES as you focus! It keeps the subject centered and automatically corrects for parallax, whether you are inches or miles from the subject!

Your finger quickly catches the rapid sequence lever. A short fast stroke—ONLY 120°—automatically winds the film, counts the exposure, prevents accidental shooting, cocks the MFX shutter. If you like make 36 exposures in 36 seconds!

You glance at the Exposure Dial on the camera back, set the OLYMPUS DUAL MOVEMENT Light Value System on the lens barrel. Striking white numbers appear against the black barrel. You see all speeds—through 1/500—instantly. You see all scale settings from the top position.



before
you buy
any 35mm
camera...

test
the
new

OLYMPUS



Which of these 3 OLYMPUS masterpieces is best for your needs?

BROCKWAY CAMERA CORPORATION

1114 FIRST AVENUE, NEW YORK CITY 21, N. Y.

OLYMPUS CORPORATION, TOKYO, JAPAN

OLYMPUS with
5 element
48mm f/2.8 lens
\$79⁹⁵

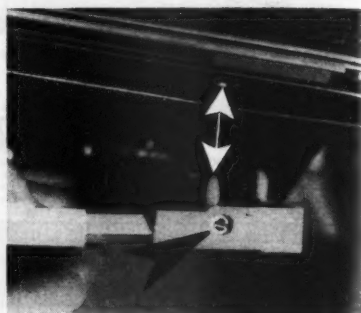
OLYMPUS with
7 element
42mm f/1.8 and
Self-Timer
\$114⁵⁰

OLYMPUS with
8 element
35mm f/2
WideAngle Lens
\$124⁵⁰

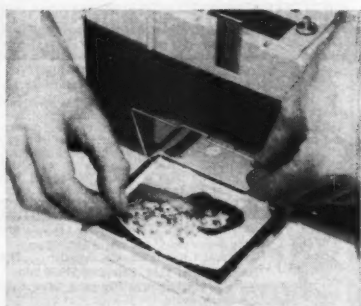
OLYMPUS
TOKYO

PICTURES IN A MINUTE

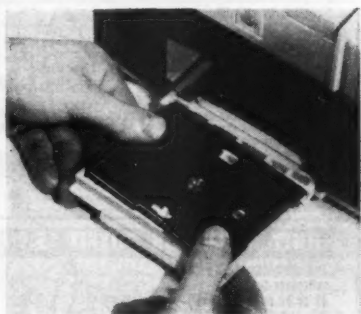
(Continued from page 104)



Locating pin on Print Copier fits camera's tripod socket, holds its lens snugly against Print Copier lens turret. Once set, locking screw (black arrow) holds locating pin permanently.



Print to be copied fits in back door of Copier, is held by wire frame:



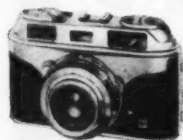
Print Copier lens magnifies original's image slightly, usually gets it all on the copy. In case of misalignment, plate in back door can be moved a bit to get exact centering of picture.



Two 110-volt, 25-watt bayonet base lamps provide glareless, even light.

NEW products

Akarex 700L 35mm Camera

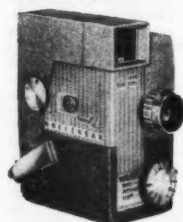


The Akarex 700L has an Isonar 45mm f/2.8 lens and built-in exposure meter. The single-stroke rapid advance lever advances the film, cocks the

shutter and sets the exposure counter. The 700L also has a single window range-viewfinder with parallax correction. Speeds on the Prontor shutter range from 1 to 1/300 sec., with MX synchronization. Other features are double exposure prevention and built-in self timer. Price of the Akarex 700L is \$89.95. The Akarex 700, similar to the 700L but without the exposure meter, sells for \$69.95. Write:

AKAREX CORP.
80 E. 11 ST., NEW YORK 3, N. Y.

Wollensak 8mm Movie Camera



The Wollensak 42 8mm spool type movie camera has a Wollensak Cine Raptar 13mm f/1.9 permanently-mounted fixed focus lens and Weather-Eye exposure dial. The diaphragm is inside the camera instead of on the lens barrel. A dial on the front of the

camera controls the diaphragm and has markings for types of subjects and light. Setting the dial for subject and light automatically adjusts the camera for the right exposure. The dial is also marked with regular f-numbers in half-stop calibrations. A built-in filter dial provides haze and conversion filters for use with tungsten or daylight color films. Other features are continuous run lock, single frame, film plane mark, and drop-in loading. Price of the Wollensak 42 is \$69.50. Write:

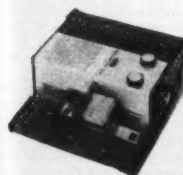
WOLLENSAK OPTICAL CO.
320 EAST 21ST ST., CHICAGO 16, ILL.

400mm Lens for Exakta Cameras

A newly designed Meyer Goerlitz 400mm f/5.5 lens has been introduced for the 35mm Exakta camera. The lens is of 4-element construction and has openings of f/5.5, f/8, f/11, f/16, f/22 and f/32. The focusing mount has a footage and meter scale. The footage scale is marked from infinity down to 20 ft. The 3-lb., 14-oz. lens measures 11 in. including sunshade. Price of the 400mm lens is \$119.50. For additional information, write:

EXAKTA CAMERA CO.
705 BRONX RIVER RD., BRONXVILLE 8, N. Y.

Kodak 500 Slide Projector



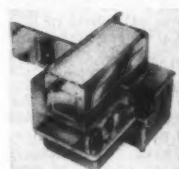
The Kodak 500 slide projector has an Ektanon 4-in. f/3.5 lens and a vinyl-clad, all steel body with die-cast end panels. It uses the Westinghouse 500-watt lamp in Focus-Lok base with an actuating

lever on the lamp socket for detaching the lamp. The condenser system includes a separate heat absorbing glass

for cooler operation, and 35mm, Bantam and super slides may be projected without changing the condenser system. The 500 is available with either the Kodak Readymatic changer or an automatic magazine changer. Price of the Kodak 500 with Readymatic changer is \$74.50 and with the automatic changer, \$84.50. Write:

EASTMAN KODAK
ROCHESTER 4, N. Y.

Accessory Automatic Changer



Many manual slide projectors can go completely automatic with the Airequist Electro-changer. The electric changer will fit many projectors accepting the Airequist slide

changer, or even many one-at-a-time slide carriers. The Electro-changer has a six-position selector switch which makes it possible to show slides at speeds ranging from the very slow pace typical of a lecturer's requirements to a very fast previewing speed. In addition, a quick-change button provides instantaneous slide changes, and a hold button keeps slides on the screen for any desired time, even when the changer has been set at automatic. Slide magazines may be fed into the machine one after the other without change of settings or interruption of the slide presentation. Two remote control cords are also available. One is a 10-ft. pneumatic remote control cord, and the other a 10-ft. electric remote control cord that permits the changer to be used with tape recorders having provision for sound-slide synchronization. Price of the Airequist Electro-changer with one magazine is \$35.95. Price of the pneumatic remote control cord is \$3.95, while the electric remote control is \$9.95. For additional information, write:

AIREQUIST MFG. CO., INC.
NEW ROCHELLE, N. Y.

Negatube 35mm Filing System

Negatube is a system for filing 35mm negatives in strips and consists of a heavy manila outer envelope in which are six transparent acetate sleeves. The sleeves hold six exposures each. Each sleeve is thumbcut and has a plain white edge for notations. Price is \$27 per 100. Write:

THE NEGA-FILE CO.
BOX 405, DOYLESTOWN, PA.

Mats for Idealite Viewers

Mats designed for the 10 x 10-in. area of the Idealite table viewer make it possible to display any transparency, from 35mm to 8 x 10 or a combination of sizes. The Multimats come in three sizes and transparencies are attached to them with self-sticking tape. Multimat A is die-cut for 35mm slides and by removing pre-cut sections can be used to mount 48 transparencies, or one 5 x 7 in the center with 2 x 2 slide sizes arranged around it. Multimat B holds sixteen 2 1/4 slides, or a 5 x 5 enlargement bordered by twelve 2 1/4 transparencies. Two 5 x 5 transparencies can also be mounted diagonally and set off with two blocks of 2 1/4 slides. Multimat C is for larger transparencies—4 x 5, 5 x 7 or 8 x 10. This mat is marked with

(Continued on page 108)

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achievement
in optics...

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the first fully
interchangeable, powerful
auxiliary telephoto
lens for use with
virtually all cameras

Tele-Tamron is a product of the world's only specialist in auxiliary lens manufacturing (Accura Model V and VI telephoto and wide-angle lenses).

- Mounts to cameras with series VI adapters ... requires no installation
- Accepts series VI filters
- Requires no exposure increase
- Is coated and fully color corrected
- Magnifies 1.8X linear—3 times the area:

A twinlens camera lens becomes a 135mm telephoto

A 35mm camera 50mm lens becomes a 90mm telephoto

A Polaroid 130mm lens becomes a 235mm telephoto

A 58mm Automatic Biotar becomes a 105mm Automatic Telephoto

Tele-Tamron works with all your cameras, Contaflex, Retina, Yashica, Aires, Rollei, Polaroid and others.

The Tele-Tamron, Accura Telephoto and Wideangle lenses are a product of Taisei Optical Co., Japan and are priced from \$16.95 to \$69.95.

Ask your dealer for a demonstration.

Photographic Importing & Distributing Corp.
67 Forest Road • Valley Stream, N. Y.

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230 S. WABASH AVE.
CHICAGO 4, ILLINOIS
Dept. MC7

NEW PRODUCTS

(Continued from page 107)

guide lines for cutting with a razor or sharp knife, providing for one, two or four transparencies. Multimat is of heavy-gauge mat stock and match the grey of the Idealite frame. Multimat comes in cartons of 12 containing four of each of the three different types, at \$3, or they may be purchased individually at 25¢ each. Write:

IDEAX CORP.
150 FIFTH AVE., NEW YORK, N. Y.

New Da-Lite Projection Screens

Two new screens, the Pacer and the Flyer, have been announced by the Da-Lite Screen Co. Both screens feature glass-beaded fabric without borders. The Flyer comes in four models ranging from 30 x 40 in. to 50 x 50 in. Its 2-in. round case has a green hammer-rod baked finish and is attached to the center tube with Da-Lite's regular band assembly. The Pacer is made in 8 sizes—ranging from 30 x 40-in. to 70 x 70-in. models. Pressing one button on the Pacer opens the tripod legs of the screen, and at the same time permits the extension tube to pop up into place. The Pacer case is 2½ in. in diameter, with dome-type Cyclocac end caps and center band construction. The plastic carrying handle has been positioned for good balance. Prices for the Flyer range from \$10 to \$18.50, while the Pacer is priced from \$18.50 to \$45. For additional information, write:

DA-LITE SCREEN CO., INC.
WARSAW, IND.

Diax Viewfinders



Viewfinders matching the field of 35mm, 50mm, 85/90mm and 135mm lenses for the Diax 35mm cameras are now available. The viewfinders slip into the accessory shoe of the Diax and other 35mm cameras. Field of view is outlined by a luminescent, bright-line rectangle. A knurled ring at the rear of the viewfinder adjusts parallax from infinity to 3 ft. The viewfinder weighs only 1½ oz. Price of each viewfinder is \$10.95, including leather case. For additional information, write:

KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Neoca 35mm has f/3.5 Lens



The Neoca 35mm camera has a Neokor 45mm f/3.5 lens and can be focused down to 20 in. without resorting to close-up attachments. The camera is of die-cast metal construction, and its double-stroke advance lever moves the film, cocks the shutter and sets the exposure counter. Shutter speeds are from 1 to 1/300 sec. and B. The Neoca also features a single window range-viewfinder with a bright-line frame, recessed shutter release button, X flash synchronization and accessory shoe. Price with everready case, leather strap and sunshade is \$59.95. Write:

SERVICE PHOTO SUPPLIERS, INC.
32 W. 20 ST., NEW YORK 11, N. Y.

More Opto-Navitar Lenses

The Elgeet Opto-Navitar lens design has been incorporated into D-mounted fixed focus units for the first time. The fixed focus Opto-Navitars available are the Elgeet 38mm f/1.8 telephoto and the

Elgeet 8.5mm f/1.8 wide-angle lenses. Elgeet also announces that two lenses specifically designed for Bell & Howell 8mm cameras use the Opto-Navitar design—the Elgeet 1¼-in. f/1.8 telephoto and the Elgeet 6.5mm f/1.8 wide-angle. Price of the fixed focus units are \$39.95 for either the wide-angle or the telephoto, while the lenses for Bell & Howell cameras are \$59.95 each. Write:

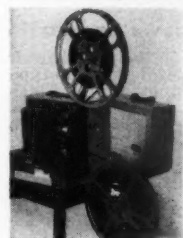
ELGEET
838 SMITH ST., ROCHESTER, N. Y.

Agfa Developers

Two Agfa developers, Rodinal and Atomal-New are now available in the U.S. at Agfa dealers. Rodinal is a highly concentrated developer for all types of black-and-white film. It can be diluted 1:20 for fast development with great contrast, or 1:100 for slow development and soft gradation. Atomal-New is an ultra fine-grain developer in powder form. Price of Rodinal is \$1.50 for 3 1/3-oz. bottle, and \$3.95 for a 16 2/3-oz. bottle. A 10-oz. package of Atomal-New is 75¢, while 20 oz. costs \$1.20. For additional information, write:

AGFA
515 MADISON AVE., NEW YORK, N. Y.

Kodak Pageant Sound Projector



The Kodak Pageant sound projector, Model 8K5, has an 8-watt amplifier with a frequency response of 5 to 7000 cps and a 6 x 9-in. speaker housed in a baffled enclosure. The amplifier is designed around printed circuits. A tungsten carbide toothed pulldown claw provides

maximum hardness and durability. A Kodak Ektanon 2-in. lens is standard equipment, but the projector also accepts 1½, 3 or 4-in. projection lenses, or the Cine-Kodak Bifocal Converter for 1½ or 2½-in. lens effects. Although a 750-watt lamp is provided with the projector, a 1000-watt lamp may be used instead. The projector's wooden case has a textured tan finish, gold anodized speaker grille, metal corners and banding. Other features include: 2000-ft. film capacity, sound and silent speeds, folding reel arms, oil-impregnated bearings and nylon gears that never need lubrication, 25-ft. speaker cord and 8-ft. power cord. Price of the Pageant is \$429. Write:

EASTMAN KODAK
ROCHESTER 4, N. Y.

NEXT MONTH . . .

Black-and-white or color, prints or slides—all from a single film: MODERN tests new 35mm Kodacolor.

New Fast, Wide-Angle Lens

If you need a fast wide-angle lens for your 16mm camera, you may want to look at the new Angenieux 15mm f/1.3 being distributed by Bell & Howell. Field of view of the Angenieux wide-angle is 170 percent greater than that of the normal 1-in. lens. The lens has a standard C mount and can be used on two-lens or three-lens turrets in conjunction with most other Bell & Howell lenses, without fear of optical or physical interference. It focuses to a near distance of 10 in. and has click-

(Continued on page 110)

We carry one of the largest inventories of cameras and photographic equipment in this country. We can supply from stock not only 35mm Cameras, Reflex, Press, View, and Folding Cameras, Enlarge 3, 8mm and 16mm Movie Cameras and Projectors, Slide Projectors, and Screens, but also their accessories, such as Close-up Equipment, Filters, Flash Equipment, Flash Bulbs, Film and over 10,000 Lenses available. Also BINOCULARS and TELESCOPES! WE WILL NOT BE UNDERSOLD!

A vertical strip of ten black and white photographs showing various vintage cameras. From top to bottom: 1. A rangefinder camera with a large viewfinder. 2. A compact camera with a lens extended. 3. A rangefinder camera with a large lens. 4. A rangefinder camera with a large lens. 5. A rangefinder camera with a large lens. 6. A rangefinder camera with a large lens. 7. A rangefinder camera with a large lens. 8. A rangefinder camera with a large lens. 9. A rangefinder camera with a large lens. 10. A rangefinder camera with a large lens.

35MM CAMERAS		Leica M-3 f2		B & H Colorist II		Kodak Brownie		Brumberger Rocket		Argus L-44		Holland Foto-Mite	
Aires HIC f11.9.	86.00	Summit	349.50	73.5	75.00	Turret f11.9.	63.75	Brumberger Riviera	45.00	Argus S-4	22.50	Sealed	7.50
Aires III f11.9.	86.00	Leica M-3 f1.5	370.00	B & H Vivid f3.5.	97.50	Kodak Medallion	71.95	2 1/4 x 2 1/4	45.00	Sixton	9.95	ELECTRONIC FLASH	
Alpha 8		Summit		Kodak Stereo f3.5	67.50	Kodak Medallion		Fleetwood	52.50	Sixton X-3	19.95	FR Model 2	
Ambl Sinter f2.8.	90.50	Leica M-3 f1.1	415.50	Revere Stereo f3.5	120.00	Kodak Medallion		Brumberger	52.50	G. E. Guardian	23.40	FR Model 2	
Ambl Sinter f3.5.	31.00	Zunow	170.50	Revere Realist f3.5	97.50	Kodak Medallion		Brumberger	52.50	G. E. Golden Crown	23.40	FR Model 140	
Argus Matchmatic		Leica f2	170.50	Revere Realist f2.8	110.50	Revere CA-2	127.50	Brumberger	52.50	Leica Meter 3	14.48	Braun Hobby	
Argus C-3	94.50	Lord VB f1.9	74.50	Wollensak 10 f2.7	140.50	Revere CA-3	127.50	Bel Air	52.50	Leica MC meter.	28.40	Special	
Argus C-20	32.50	Lordomat f2.8	84.50			Revere CA-4	134.50	Graflex Constella-		Norwood Super		Braun Hobby New	
Argus C-44	74.50	Mamiya Mag. 35.		2 1/4 x 2 1/4 CAMERAS		Revere CA-5	134.50	Director	51.00	Director	19.00	Model	
Argus V100 f2.8.	82.50	Minolta A	37.50	Agfa 66 Auto f3.5	100.50	Revere 64 f11.9.	142.00	Keystone K-300	56.50	Weston DR	11.50	Hersey 700	
Argus V100 f2	109.00	Minolta f2.8	32.50	Exakta f6 f2.8	195.00	Revere 64 f11.9.	142.00	Keystone K-500	56.50	Kalimar A1	5.50	Kiko strobe unit.	
Asahi-Pentax f2.8	139.95	Minolta Super f2.8	170.50	Iloflex Favorit		Wollensak 28 f1.5	98.00	Kodak Cavalcade	112.50	Kalimar B1	9.00	Mebaltz 100	
Asahi-Pentax f2.8		Miranda f1.9 auto	140.50	Iloflex f1	74.50	Wollensak 42 f1.8	104.50	Mansfield		Kalimar Clip-on	6.25	Minicam 80	
Tessar	127.50	Soligor		Kalimar Reflex	74.50	Wollensak 42 f1.8	104.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Asahi-Pentax f2.8		Soligor		Kaliflex	89.50	Wollensak 43-0	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Baldisa	149.50	Summit	170.50	Mamiya C f2.8	74.50	Wollensak 58 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Baldisa II		Neocody Body	131.00	Reolicoir	89.50	Wollensak 58 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Beach Camera '35'	49.00	Nirax HS f3.5.	42.50	Ricoch Diacord f.	49.95	Wollensak 58 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Braun 35		Nikon S-2 Body	195.00	Ricoch Diacord f.	49.95	Wollensak 58 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Braun Super III		Nikon S2 f1.4	330.00	Ricoch Diacord f.	49.95	Wollensak 72 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Canon	190.00	Nikon S2 f1.1	330.00	Ricoch Diacord f.	49.95	Wollensak 72 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Canon VT Body	190.00	Nikon S2 f1.1	330.00	Ricoch Diacord f.	49.95	Wollensak 72 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Canon VT f1.1	332.00	Nikon S2 f1.1	330.00	Ricoch Diacord f.	49.95	Wollensak 72 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Canon VT f1.8	332.00	Nikon S2 f1.1	330.00	Ricoch Diacord f.	49.95	Wollensak 72 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Canon VT Deluxe	332.00	Nikon S2 f1.1	330.00	Ricoch Diacord f.	49.95	Wollensak 72 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Canon VT Deluxe	332.00	Nikon S2 f1.1	330.00	Ricoch Diacord f.	49.95	Wollensak 72 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Canon f1.2 Canon	330.00	Paxette Super III	190.50	1 1/4 x 1 1/4 CAMERAS		Wollensak 72 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
Canon f1.2 Canon	330.00	Paxette Super III	190.50	1 1/4 x 1 1/4 CAMERAS		Wollensak 72 f1.8	74.50	Mansfield		Kalimar Clip-on	6.25	Minicam 40	
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IT IN MODERN 1

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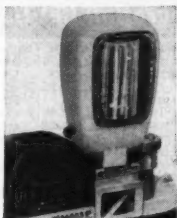
NEW PRODUCTS

(Continued from page 108)

stops down to f/16. Finish is in satin chrome. A Series 5.5 filter retaining ring comes with the lens. A matching retro-focus viewfinder is also available. Price of the lens is \$159.95. Viewfinder price is \$12.95. For more information, write:

BELL & HOWELL
7100 MCCORMICK RD., CHICAGO 45, ILL.

Tiny Rectablitz Electronic Flash

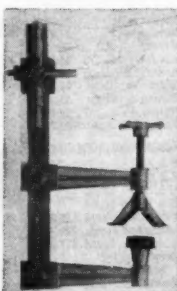


The tiny Rectablitz electronic flash has a guide number of 20 for Kodachrome and 50 to 60 for Tri-X and is smaller than a package of cigarettes. The unit measures only 1 x 1 x 1 1/2-in. and is designed to slip into the accessory clip of any camera. The

power pack comes in a leather case, has a built-in test light, and takes three 1.5-volt dry cell batteries. An extension cord allows 110-volt AC operation. Recycling time is 10 sec. with batteries and about 2 sec. with AC operation. A three-section bracket permits placing the miniature reflector extremely close to both lens and subject for macrophotography. Price of the unit is \$69.90. Cost, with a special Minox camera shoe, is \$75.90. Write:

KARL HRTZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Camera Clamp



A new grip for lighting equipment and cameras called the Grover Grip is much like a carpenter's clamp. It will support equipment weighing up to 10 lbs. Heavy or average lighting equipment as well as electronic flash can be mounted on the movable pad of the Grover Grip. The pad is also equipped with a screw thread for

attaching pan heads. The bracket may be opened to 8 in. for securing it around doors, moldings, drawers, pipes, room partitions and on movie flats. Price of the Grover Grip is \$6.85. For additional information, write:

NATURAL LIGHTING CORP.
612 WEST ELK AVE., GLENDALE, CALIF.

Chest Tripod for Movie, Still Units



A new combination chest tripod and table tripod is designed for any size or weight movie or still camera. The Wata unit, made of die-cast aluminum, has rubber tips for comfortable positioning on the user's chest or for protection of table surfaces. The unit hangs from the photographer's

neck by a neck strap. The Wata can also be used as a table tripod. When not in operation, it folds to 8 in. Fully extended, it measures 36 in. Price of the Wata combination chest tripod, includ-

ing leather carrying case and neck strap, is \$14.95. For additional information, write:

VOSS PHOTO CORP.
601 W. 156 ST., NEW YORK 32, N. Y.

Avigon 8mm Movie Lenses

Two new Japanese 8mm movie lenses utilize rare earth glass in their optical construction. The lenses are the Avigon 38mm f/2.5 and Avigon 35mm f/1.9 telephotos. Except for speed, the lenses are identical. Features are: double helical focusing mounts, triple-plated chrome on brass lens barrels, and color-coded depth of field scales. Diaphragms close down to f/16 and have click-stops. Both lenses take Series 4.5 filters and have built-in lens shades and retaining rings. Price of the Avigon 38mm f/1.9 lens is \$29.95, while the Avigon 38mm f/2.5 sells for \$24.50. For more information, write:

SERVICE PHOTO SUPPLIERS, INC.
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CALLEN PHOTO MOUNT CORP.
218 OCEAN AVE., JERSEY CITY 5, N. J.

Kalimar B-3 35mm Camera

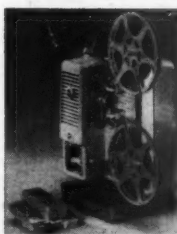


The Kalimar Model B-3 35mm camera has a Tokkor 45mm f/2.8 lens and fingertip focusing of its single-window coupled range-viewfinder. One

stroke of the rapid advance lever moves the film sets the frame counter, and cocks the shutter. Shutter speeds range from 1/5 to 1/300 sec. and B, with X flash synchronization. Other features of the camera include: die-cast metal construction, hinged back for easy film loading and shutter and f-number scales which can be read from above the camera. Price is \$44.50. Write:

KALIMAR INC.
1909 S. KINGSHIGHWAY, ST. LOUIS 10, MO.

Kodak 750-Watt Showtime 8



The 750-watt Kodak Showtime 8 projector has a 3/4-in. f/1.6 projection lens which provides a 5 x 7-ft. image at a projection distance of 30 feet. A conventional 1-in. lens projects a 4 x 5-ft. image at the same distance. Included with the projector is the new Kodak

Press Tape splicer, a unit for making dry splices on movie film. Other features of the projector are: 400-ft. film capacity, variable speed control, shutter designed to transmit 60 percent more light than conventional units, reverse projection, single frame projection, nylon gears and oil-impregnated bearings which never need lubrication, and folding reel arms. The projector has a leather-like covering with chrome banding. Price of 750-watt Showtime 8 projector is \$174.50. Write:

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Ways and Means

by **ARTHUR ROTHSTEIN**

Technical Director of Photography, *Look Magazine*

The era of the small camera: a major photo news service makes a significant change in equipment.



Standard operating procedure in the Associated Press photographers' world has undergone a radical change. Although the AP men won't be throwing their 4 x 5's out the window today, much of their work from now on will be done with smaller roll film cameras—2½'s and 35mm's. These men in turn undoubtedly will influence photographers on other newspaper staffs, and their traditional ways of working will change, too.

I learned all this from Murray Becker, chief photographer of the Associated Press. He explained why the change was made, and how he had to adapt existing equipment in order to meet the special requirements of his staff.

Becker was quick to recognize the value of the Hulcher 70mm sequence camera years ago. Used primarily for sports photography, the Hulcher, with its long lenses, produced sensational pictures for the AP and its member newspapers.

But use of this camera also demonstrated that roll film could be handled under the pressure of a spot news assignment, then be processed, printed and edited to meet deadlines. But the test was severe—the Hulcher's 70mm film is 100 feet long! However, the case for the Hulcher was convincing proof of the quality of the 2½-inch wide negative, which allows extreme cropping and big enlargements.

Becker reasoned that if such excellent results could be obtained from roll film, its use could be extended to all types of news coverage. He investigated many kinds of equipment but found that it all needed some modification.

For general work, Becker picked the Rolleiflex, Yashicamat and Mamiyaflex C Professional. (The latter is for photographers who require interchangeable lenses.) For all of these cameras, however, he has had to design a special wire finder, which lets the photographer see his field of view as well as the area around him. Becker

also has mounted an adjustable bracket for electronic flash which allows for quick changes from direct to bounce light.

As a replacement for the Big Bertha, the heavy 5 x 7 Graflex with its 20 to 40-inch lenses, Becker uses the Hasselblad 1000F. By changing adapters, a variety of lenses of different focal lengths may be used on the Hulcher, Hasselblad, Leica and Praktina. One of the lens sets that works in this way is the Astro series. The AP uses the 300mm f/3.5, 500mm f/5, 640mm f/5 and 800mm f/5. The longer lenses from 300mm up have been provided with lever focusing mounts and direct reading footage scales and have special wire finders on the lens mount. A pistol grip handle for the shutter release makes the Hasselblad and long lens much more portable and easier to manipulate than the old Big Bertha.

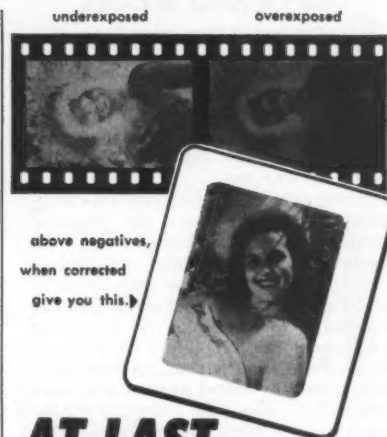
Al Resch, picture editor of the AP, has supported Becker in this significant change. Resch believes that better pictures and more efficient coverage at lower cost will result. The economics are simple. When a 36-exposure 35mm roll is used, each negative costs about \$.04. When a 12-exposure 120 roll is used, each negative costs about \$.05. But when 4 x 5 sheet film is used, each negative costs \$.14 and when 5 x 7 sheet film is used, each negative costs \$.22! In a large operation such as the AP, the savings in film costs should be substantial.

Time savers

Another important point is the time element. According to Milton Freier of E. Leitz, Inc., some photographers at the President's press conference expose 18 4 x 5 film holders, while others shoot one roll of 36-exposure 35mm film. In the time it takes to unload the 18 holders and get them in a developing tank, the roll of 35mm film can be developed and dried, ready for printing.

I asked Murray Becker whether there had been any opposition to this change from the staff. He said that, on the contrary, the photographers have welcomed this opportunity to be more creative and flexible in their work. They are experimenting with the faster films and wider apertures of the roll film cameras, and are enjoying the freedom and opportunity provided by their new equipment.

But, what about the 4 x 5, the traditional badge of the news photographer? (Continued on page 112)



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WAYS AND MEANS

(Continued from page 111)

pher? Although no longer the badge, it still has a use. For that single hurried shot, the exposed 4 x 5 holder is handed to a motorcycle messenger and rushed to the lab. But even this may be on its way out.

These important decisions on equipment by the AP have far reaching consequences. Manufacturers can no longer claim that roll film is a product for the amateur. The difference in technique between the news and the magazine photographer is becoming negligible. The AP picture report, syndicated to hundreds of its members, will benefit by better quality and more perceptive coverage. More portable and faster operating cameras will mean that the sharp news sense of the experienced press photographer will be reflected in pictures that have greater impact than before.

Finally, the visual-minded public will have its standards for good photography heightened by the improvements in photographs seen in their daily papers.

Versatile viewer

A pioneer worker in electronic flash, Ed Farber, who designed the Strob-flash units, has turned his inventive mind to other useful products. One of them is an extremely versatile viewer,

made of aluminum and illuminated by a single 30-watt fluorescent tube.

Named the Rolite, the viewer may also be used as a light box and stripping table. It is cool and has an even light distribution. Stainless steel film clips are provided so that transparencies, glass plates and wet negatives can be held securely even when the viewer is in a vertical position. The viewing area is about 25 by 34 inches, enough for six 8 x 10 films at one time.

For use with color transparencies, I recommend the GE Photocolor or the Sylvania Super De Luxe Cool White fluorescent tubes.

The Rolite, made by Roloc, Inc., of Milwaukee, Wis., sells for \$69.95.

—THE END

Contests

Such diverse organizations as the Cigar Institute, John G. Marshall Mfg. Co. and PSA are sponsoring contests.

The Cigar Institute's president, Eugene Raymond, said the 12th Annual Photo Contest of the Cigar Institute of America is open to professional photographers only, whose photos were taken and published between Nov. 1, 1957 and Oct. 31, 1958, and which show a man smoking a cigar with enjoyment and relaxation. Entries should be mailed to Photo Contest Editor, Cigar Institute

of America, 1270 Sixth Ave., New York 20, N. Y. Winners will receive cash awards and cigars.

The PSA allows only non-professional (those earning less than half their income from photography) PSA members to enter their contest. Deadline for entries is Sept. 3. From among the entrants ten will be selected as "official photographers" of the PSA convention in Philadelphia, Oct. 1-4, which they will cover under the guidance of professional photojournalists and editors in order to submit a finished story for the final judging. Top winner will receive a week's assignment with an as yet unnamed nationally-famous publication. Entries and/or questions should be addressed to H. D. Kynor, Jr., Box 203, Blairstown, New Jersey.

Any photo, Polaroid Land print, picture or drawing colored with Marshall's Photo-Oil Colors from anyone from anywhere is eligible for the Marshall's Annual Coloring Contest. First prize is a ten-day Pan American Luxury Flight to Spain for two; other prizes include photographic items. Entry blanks, which must accompany each picture, can be obtained from photo or hobby stores, or by writing Color Contest Editor, John G. Marshall Mfg. Co., Inc., 167 N. 9 St., Brooklyn 11, N. Y. This contest closes July 31, 1958.

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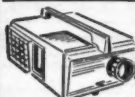


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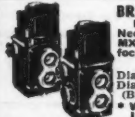
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 Needle sharp 13.5 4-element lens, MXV, 1/400 sec., self-timer. Duo focus lever, brilliant view screen.
 Diacord "C" w/case—\$6.50
 Diacord "L" w/case—\$7.50
 * We Accept Your Old Equipment In Trade



BRAND NEW LATEST MODELS 35MM CONTAFLEX III AND IV
 12.5 Auto Diaphragm Tessar, MXV sync. self timer, 1/500 sec. interchangeable lenses.
 Model III, List 176.00—* SPECIAL \$110.95
 Model IV, List 190.00—* SPECIAL \$136.95
 Case—* SPECIAL 10.50
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Premier Professional Titler Model #2
 Complete with lights, letters, auxiliary lenses. Do zooms, slips, scrolls, animation, etc. Instructions included.
 List \$37.50
 Special **\$26.50**
 W-2 accessory kit
 List \$19.50
 Special **\$8.95**



SENSATIONAL YASHICAMAT (Fully Automatic Reflex Camera)
 13.5 4-element lens, MX flash sync. self timer, 1/500 sec.
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 Yashica "C" w/case \$35.95
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 Now an interchangeable 35mm precision camera at a reasonable price—1/400 sec., MX, sharp f2 7-element lens, brilliant R.F. List w/case \$141.45
 * SPECIAL **\$102.50**
 List *Special
 Minolta A w/case f3.5—\$79.90
 Minolta A-2 w/case f2.8—\$75.90
 * We Accept Your Equipment In Trade



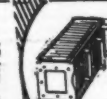
BRAND NEW AIRES III C
 f1.9, self-timer, LVS, Parallax correcting, R.F. view-finder w/case. A fine addition to the Aires line.
AIRES III, f1.9, LVS, 1/500 sec., w/case. NOW IN STOCK
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BRAND NEW—TWO NEW ADDITIONS TO THE YASHICA REFLEX FAMILY
 Yashica 44—127 Rim, 12 super slide exposures, 1/500 sec., MX, click stops, crank transport.
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 Yashica 63S—Dual format reflex, built-in 35mm transport, semi-auto for 2 1/4 or 35 size
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Airequipt Automatic Changer
 Fits most models of AO, Ampro, Argus, B&H, Golde, Kodak, EYE, TDC, Viewlex, etc. (Changer and adapter only.) Specify model.
BRAND NEW ONLY \$89.95
 Remote Control 24.90 Only \$18.95



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 HOLDS 36 35MM SLIDES, PREVENTS WARPING, FRAYING.
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ONLY \$1.41 ea.
 Air-luggage case for 24 only 7.95



TDC and Viewlex Trays
 For Selectron, Viewlex Auto Changers
 30 slide tray—2/3.09—12/4.95
 36 slide tray—2/3.09—12/8.95
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 Air-luggage case for 24—7.95



BRAND NEW WESTON MASTER MODEL III
 Ruggedized, Sensitive
 List 32.50
 w/case **\$21.95 ONLY**



BRAND NEW 1958 MODEL ARGUS MATCH-MATIC C-3
 13.5, R.F. sync—Complete with meter, flash, case outfit.
 List 74.95
SPECIAL \$53.95



Spotomatic 6A Enlarging Meter
 Takes the guesswork out of enlarging. Latest model. List \$15.00
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BRAND NEW HEILAND ELECTRONIC

Flash Units—AC or Battery

	List	Special
64-A	49.95	\$38.95
64-B Transistor Model	59.95	43.95
Straight Bracket		2.95
Quick Release Clamp with "L" Bracket		6.50
Coiled Cord		2.95
3-D Batteries		.90



RICOHLITE ELECTRONIC FLASH
 Brand New A.C. and Battery Unit
 Compact, light, small, efficient. Uses 3-D batteries, Kodachrome guide No. 40, Ansachrome 70 Recycles 3 sec. on A.C.
 List 49.05
 * SPECIAL **34.95**
 Bracket—2.95 3 Batteries—.60
 Cord (Specify) —.25
 * We Accept Trades



BRAND NEW ARGUS 500 WATT AUTOMATIC 35mm SLIDES
 500 Watt, blower-cooled, brilliant, uses Airequipt Magazine system; complete with case, auto-changer, magazine. List 79.50
SPECIAL \$51.95 ONLY
 Satisfaction Guaranteed



BRAND NEW TELESCOPE TAPE RECORDER
 Portable, dual speed, precision electronic unit complete with microphone.
 List 79.50
SPECIAL \$62.95



BRAND NEW ASAHI-PENTAX 35mm Single lens reflex prism finder, f2.3 lens.
 Sensational Instant Return Mirror List Price 195.80
 Case Add \$10.00
SPECIAL \$139.95



BRAND NEW LATEST MODEL 8MM TURRET MOVIE CAMERAS WOLLENSAK
 5 Speeds, all 2.8 lenses, normal, W.A., telephoto. Built-in filters, single frame, continuous run.
 List Sale
 Model 43-D Roll .99.50 \$ 89.50
 Model 73 Magazine 149.50 102.50



BRAND NEW GRA-LAB UNIVERSAL TIMER
 The most useful complete automatic timer for your darkroom. Seconds, minutes, rings and cuts off enlarger or appliances.
 Standard Model \$165
 List 23.95—* ONLY \$16.95
 Luminous Model \$165
 List 24.95—* ONLY \$17.95

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want a new ☐ used ☐
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City _____ State _____ Zone _____

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NAME OF METER & MANUFACTURER	IMPORTER OR DISTRIBUTOR	REFLECTED LIGHT	INCIDENT LIGHT	PRICE	NOTES
Accura Japan	Photographic Importing and Distributing Corp., N. Y.	X	X	\$9.95	Includes case and one direct reading attachment. Booster with own incident light attachment \$3.50. LVS, Polaroid.
Alpex Japan	Allied Impex Corp. N. Y.	X	X	8.45	Includes case and chain. Booster \$3.50. LVS, Polaroid.
Argus L3 U.S.A.	Argus Cameras Ann Arbor, Mich.	X	X	16.95	Includes case and chain. Booster with own incident light adapter \$7.95. Direct reading.
Argus L44 Clip-on U.S.A.	Argus Cameras Ann Arbor, Mich.	X	X	17.50	Booster with own incident light adapter \$7.50. Direct reading.
Bewi Automat B Bertram, Germany	Deitchman & Abrams, Inc., L. I. C., N. Y.	X	X	29.50	Push-button gives readings automatically. LVS.
Bewi Automat C Clip-on Bertram, Germany	Deitchman & Abrams, Inc., L. I. C., N. Y.	X	X	22.50	Push-button gives readings automatically. LVS.
Brockway Model S Sekonic, Japan	Brockway Camera Corp. N. Y.	X	X	29.50	Includes photodisc and photogrid reflected light attachment. LVS, Polaroid.
Capital Chelico, Japan	Ocean Photo Supply N. Y.	X		8.45	Direct reading. LVS.
Corona Clip-on Walz, Japan	U. S. Photo Supply Co., Washington, D. C.	X		9.95	LVS.
Coronet Model III Walz, Japan	U. S. Photo Supply Co., Washington, D. C.	X	X	9.95	Booster \$3.50. LVS, Polaroid.
Dual Sixon Gossen, Germany	Kling Photo Corp., N. Y.	X	X	13.95	
DeJur Dual Professional Lifetime U.S.A.	DeJur-Amsco Corp., L. I. C., N. Y.	X	X	29.95	
DeJur 5B U.S.A.	DeJur-Amsco Corp., L. I. C., N. Y.		X	15.95	
Etalon Compact Etalon, Japan	Photographic Importing and Distributing Corp., N. Y.		X	9.95	Clip-on type. LVS.
Expomat Etalon, Japan	Photographic Importing and Distributing Corp., N. Y.	X	X	11.95	LVS, Polaroid.
Expotel 64 Etalon, Japan	Photographic Importing and Distributing Corp., N. Y.	X	X	9.95	Includes booster. LVS, Polaroid.
FR Japan	FR Corp., N. Y.	X	X	9.95	Includes booster. Incident light attachment \$1.25. LVS.
GE PR-3 Golden Crown U.S.A.	General Electric Co., Instrument Dept., Lynn, Mass.	X	X	27.95	Booster \$7.95. Incident light attachment \$1.50.
GE PR-35 Mascot II U.S.A.	General Electric Co., Instrument Dept., Lynn, Mass.	X		9.95	Direct reading. LVS, Polaroid. Case \$1.39.
Hasselblad Sweden	Paillard, Inc. N. Y.	X	X	24.75	Reads directly in LVS numbers.
Ideal U.S.A.	Federal Instrument Corp., L. I. C., N. Y.		X	9.95	
Ikephot Rapid Zeiss Ikon, W. Germany	Carl Zeiss, Inc. N. Y.	X	X	19.95	LVS.
Kalimar A-1 Japan	Arel, Inc. St. Louis, Mo.	X	X	8.95	With case, including chain.
Kalimar B-1 Japan	Arel, Inc. St. Louis, Mo.	X	X	11.95	With case, chain and booster.

(Continued on page 116)

Are You Afraid Of The Truth?

not their concern: their interest is solely governed by the UNIVERSITY policy of: "Tell the Truth about a product. They don't work on a commission and profit is discounts: obviously, certain factory boxed equipment is returned for concealed damages during the year (which of course, is not our fault, you'll agree . . . however, we repair or replace it at no charge). We take tally of these products, then we advise our clients not to buy those which are consistently defective.

UNIVERSITY CAMERA CORP. employs Camera Technologists who are not afraid to tell you the truth about a product: They don't work on a commission and profit is discounts: obviously, certain factory boxed equipment is returned for concealed damages during the year (which of course, is not our fault, you'll agree . . . however, we repair or replace it at no charge). We take tally of these products, then we advise our clients not to buy those which are consistently defective.

Certainly, we have consumer research information which you need; it costs you nothing . . . you don't have to buy anything to find out the "truth about a product," and we are not afraid to give it either! May we quote you too?



Kodak Cavalcade Projector Model 500, No. 510

Complete w/Remote Control pop free. Uses any slide, warped or frayed edges. Slide Editing. Slide may be withdrawn from projector without removing magazine. Split second interval choice of 300 or 500 Illumination with handy switch. . . . Pointer, Knob Focus, Micro Adjust, Pre-view screen. Special duct draws condensation air over each slide. . . . Eliminating Popping condition w/ case.

List \$140.05

114.95

Brand New
Add .450 for special condenser for super slides.
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DARKROOM ACCESSORIES

BRAND NEW

	List	Sale
Yankee Lordomat 20 Tank	10.95	7.25
Yankee 4x5 Utility Tank	3.95	2.92
Yankee 4x5 Agitant cut film	8.95	6.05
Yankee Safe Lite w/3 Filters	4.05	3.89
Airrequisit 4 Way Fixed Easel	8.95	6.19
Airrequisit Dialmaster Easel 11x14	10.95	13.97
Airrequisit Photocast 4x5 Printer	10.95	12.92
Airrequisit Jr. Printer 4x5	12.05	9.37
Brumberger 5x7 Adj. Metal Printer	24.95	17.69
Brumberger 5x7 Safe Lite OA	5.95	4.35
Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 100 Dryer 11x14	9.95	6.75
Gra Lab #168 Luminous Timer	24.95	17.20
Premier A2 Roto Dryer 24x28"	40.95	33.95
Premier A1 Roto Dryer 12x20"	37.50	18.95
Staticmaster 1" Brush	4.95	3.50
Spot-O-Matic Enlarging Meter	15.00	10.97
Nikor 35mm Tank single reel	8.95	6.75
Nikor 120-620 Tank w/Reel	9.95	7.49
Nikor 20 Exp. 35mm wide space reel	4.95	3.89
Nikor 35 Exp. 35mm wide space reel, or 820, 120, 127	4.95	3.89
Nikor #33 Tank with 2 35mm reels	12.95	10.77
Morse Q3 35.8 16mm Dev. Tank	34.00	26.60
Sun Ray 11x14 Metal Adj. Easel	7.75	5.49
Sun Ray 8x10 Metal Adj. Easel	5.50	3.95
Precise 11x14 Metal Adj. Easel	6.75	4.92
Carr Cut Film Magnifier 4x5	1.20	.81
Foot Switch, Rivier	8.30	6.45
RFI Chemicals 7 Minute Processing Kit	33.75	8.95
Arkay 16x20 Loadmaster Print Washer	80.50	69.89
35mm F0.95	179.95	Spec. 89.50
25mm F1.1 FM	120.95	Spec. 87.50
1 1/2" F1.0 FM	99.50	Spec. 39.95
135mm F3.5 pre-set EXAC	69.95	Spec. 29.95

Print Dryer,

Stainless Steel
mirror chrome finish
12 1/2"x8" UL Approv.

4-5x7 or special
2-8x10 new **17.22**

35mm Steinheil Quinaron F2.8

fully automatic,
focus to 8"

109.70 Exactmt.

	List	Special
35mm Travegon F3.5 fully automatic, for Exakta	99.50	50.70
135mm Travegon F4.5 for Exakta, Pratik, Pent, Mex	59.95	35.70
135mm Travegon F3.5 for Leica M3 or Leica Mts.	89.95	37.70
Cases (For Autom.)	6.95	
Cases for others	3.95	

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Camera STORES

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8th St. & W'way - GR 5-2544
Include approximate postage, average refunded money refunded, if not satisfied, 10 days.

All items listed below are brand new

L.N.-USED, LIKE NEW CONDITION

SALE	SALE
B&H 16mm Proj.	Quickset Super 300
B&H 302 Sound	Signet 500
Revere Sound	Signet 300

35mm CAMERAS

Kodak Pony IV	28.68	Quickset Super 300	33.50
Kodak Signet 40	32.00	Signet 500	35.42
Kodak Signet 30	30.46	Signet 300	47.20
Kodak Signet 50	38.90	Manfield Midway 300	47.20
Kodak Stereo	63.80	W/Airrequisit, chgr/	
Konica III MXL w/c	92.50	case	32.50
Vitessa 1 f/2	69.50	Anso Duolet	29.35
Vitessa 3.5	69.95	Argus 500	37.30
Vitessa T f/2.8	92.50	Argus 300	29.18
Vito BL f/3.5	56.72	Graflex Condel	29.18
Vito B f/3.5	42.75	Brumberger Rocket	39.00
Vito BL f/2.8	56.72	Brumberger	
Vito IIA f/5	43.22	Stivens 2 1/2x2 1/4	39.00
Super Ikonta III	88.00	B&L Balamatic 300	64.95
Super Ikonta IV	99.92	B&L Balamatic 500	117.50
Super Regent f/3.5	65.84		
Super Menar f/2	99.22		
Anaco Menar f/3.5	28.95		
Ricoh 500	48.92		
Ricoh 35, case, f/8	39.95		
Samoca f/3.5	21.97		
Samoca 35X	96.60		
Samoca 2.8X	36.27		
Robot Royal f/1.9	178.50		
Stereo Realist f/3.5	92.50		
Prominent f/2	168.21		
Prominent f/1.5	194.50		
Praktina FX3	114.70		
f/2.8 aut.	96.60		
Praktina FX	103.20		
f/2.8 aut.	109.50		
Praktina FX2 aut.	96.60		
Praktina f/2.8 aut.	96.60		
PAX M2 f/3.5	31.95		
Petri f/2.8	36.52		
Olympus Wide S f/2	94.21		
Olympus 358 f/1.8	85.91		
Olympus f/2.8 82	66.22		
Minolta Super A f/2	87.50		
Minolta A2 f/2.8	56.48		
Minolta A	35.92		
Leica M-3 f/3.5	363.00		
Leica M-3 f/3.5	222.00		
Exakta Vx IIIa	219.00		
L9 auto	37.21		
Exa f2.9 Pre-set	37.21		
Edixa	78.21		
Retina IIIc	118.30		
Mit f/2 w/built in	118.30		
35mm, 40mm view	99.50		
Retina IIIc	78.21		
Retina IIIc	8.50		
Retina IIIc w/case	148.50		
Exakta IIA auto f/2	219.00		
Bio	219.00		
Exakta IIA auto f/2	219.00		
Xen	118.30		
f/1.9 Prim	109.92		
Edixa Reflex	139.95		
w/built in meter	118.30		
f/1.9 auto-Quinn	224.90		
f/1.8 8mm Tur	118.30		
Edixa Reflex	139.95		
3.5 View	118.30		
Pentacoin Bio	118.30		
Pentacoin auto	124.50		
Contina IIA f/2.8	118.30		
Contax IIIA f/1.5	118.30		
Contax IIIA	118.30		
Contax IIIA f/2	118.30		
Canon VI	118.30		
Century 35	49.95		
Alreco III-L f/1.9	69.00		
Asahi Pentax	148.50		
Argus C-44 dis.	72.98		
Argus C-4	62.98		
Amibi Silette f/2.8	118.30		

2 1/4 x 2 1/4 CAMERAS

Yashica A w/case	25.90
Yashica C w/case	38.61
Yashica LM w/case	49.95
Minolta Autocond	68.72
Kioflex II	67.50
Stivens 2 1/2x2 1/4	39.00
Super Ricohflex	20.65
Ricohord V	79.90
Rolleiflex 2.8X	***
Rolleiflex 3.5	***
Ricoh Diacord G	33.92
Ricoh Diacord L	48.91
Mamiya C f/2.8	***
Kaloflex	***
Kalinar Reflex	69.95
Minox III S L.N.	88.50
Minicord L.N.	99.95
Mamiya 16	118.30
Ricoh Golden 10	29.95
Polaroid 110A	***
Polaroid 150	69.95
Polaroid 105A	69.95
Polaroid 80	54.50
Linhof 4x5	***
Linhof 28	***
Rolleiflex 4x4	***
Miranda 1.9	135.00
Soligor 66	69.95

8mm MOVIE CAMERAS

Brownie 2.5, three lens turret	43.72
Revere 40 F2.5	43.72
Used auto	39.50
Brownie Tur. f/1.9	84.92
Brownie f/1.9	31.52
Brownie f/2.7	21.78
Bell & Howell	***
Bauer 88B f/1.9	118.62
Kodak Medial. f/1.9	84.97
Kodak Medial. Tur.	114.65
Revere 64 f/1.9	119.24
Revere 40 f/2.5	72.22

8mm PROJECTORS

Kodak Brownie 300	48.80
Kodak Brownie 500	86.60
Kodak Showtime	94.22
Vac	148.22
Bauer T10	148.22
B&H 8mm Proj.	***
Revere 777	92.00
Pentacoin Bio	118.30
Debur 750	112.50
Debur 1000	118.95
Keystone K-75	71.92
Keystone K-100D	119.88

16mm MOVIE CAMERAS

Keystone Crit. f/2.5 83.59	
Keystone Exce. f/2.5 103.25	
Kodak Royal f/1.9	143.01
Kodak K-100 Tur.	222.28
Kodak K-100 f/1.9	***
B&H	***
Revere C-37 f/1.9	144.50
Revere C-102 f/1.9	144.50

EXPOSURE METERS

Weston DR	12.10
West Mast III	22.66
Wals Coronet	7.50
Wals Corona	7.50
Wals Color Meter	28.90
Argus	4.95
Sekonic Clip-On	7.42
Sekonic Leader Del.	6.95
G.E. P.R.I	18.24
Sixtontec	19.95
G.E. Guardian	23.80
Norwood Director 8	21.98
Seconic L21	10.78
G.E. Dynalac	9.92
Debur Prof.	17.95

SLIDE PROJECTORS

Revere 553	58.92
Revere 888	103.60
Revere 888D	113.05
Viewlex	58.50
Power-Matic	84.80

TRIPODS ON Special & Brand New

STAR D CONQUEST (elevating tray)	21.00	12.98
Quickset Chassis	34.00	22.93
DELUXE TRIPOD CASE	5.95	2.95
Star D Cont Mark III	24.95	16.75

8mm LENSES

1 1/2" f/1.9 foc. telio	38.75	11.95
1 1/2" f/3.5 PF (Chrome)	19.95	6.25
1 1/2" f/1.4 foc. telio	59.50	19.95
6.5mm f/1.9 W/A	49.50	16.50
15mm f/1.9 foc. W/A	50.95	15.50
13mm f/1.8 foc. W/A	89.50	48.50
3" f/1.9 foc. Telio	59.50	28.95
3" f/1.8 foc. Telio	89.50	48.50

Brand New 74.50

Akarex III w/F3.5 Xenar List 99.50

Brand New **59.70**

*** Write For Prices ***



WOLLENSAK ELECTRIC-EYE F1.8

List 94.50

SPECIAL \$78.50

Same w/3 lenses roll 144.50
Special . . . \$109.70

Trays For All PROJECTORS

28c ea.

Except Revere or B&L

AIREQUIPT MAGS \$144

SPECIAL! BRAND NEW! WOLLENSAK 8mm Turret

Model '43' Movie Camera with F1.9 Ctd. 32.5mm Tele Elements!

List 99.50!

ONLY 6172

Compact Case List 24.50 Spec. 6.72

5 SPEED 43D 6892

Compartment case \$8.72

AKAREX III w/F2 XENON

11.97 Case list 5.95 Spec. 2.92 Deluxe

KODAK 300 PROJECTOR (NEW)

List 74.50 with Airrequisit changer. Spec. w/c, new **53.92**

List 64.50 with Readymatic changer. Spec. w/c, new **46.92**

TRIPODS ON Special & Brand New

STAR D CONQUEST (elevating tray)	21.00	12.98
Quickset Chassis	34.00	22.93
DELUXE TRIPOD CASE	5.95	2.95
Star D Cont Mark III	24.95	16.75

8mm LENSES

5 SPEED 43D	
68⁹²	
Compartment	
case -----	\$8.1

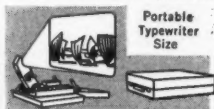


fer-color 6-6 PORTABLE SLIDE PROJECTOR

(For 35mm and 2 1/4 x 2 1/4)

Features Which Make It A Collector's Item:

- All-metal, lightweight (11 lbs.)
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- Ingenious, advanced optical and triple condenser systems
- Noiseless blower-cooling system
- Ideal for hospitals and laboratories
- Precision built by *ferromat* of Italy



A Standard Projector

Portable
Typewriter
Size
With 57mm f2.8 lens
(2x2) **149.50**
With 85mm f2.8 lens
(2 1/4 x 2 1/4) **151.50**
With Both Lenses
179.50
35mm Film Strip
Carrier....**12.00**

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SLIDES
From any size
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6c per frame from
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roll unmounted
12c mounted
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35mm
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NOW! See your favorite snapshot on the screen!
DUPLICATING 35mm COLOR SLIDES
30c ea. (50 or more 20c ea.)
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Photography with Lisette Model / SUMMER ARTS WORKSHOP

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directed by Anthony Toney, painter.

- painting with Toney and Eva Model
- Ceramics with J. David Broudo

Inquire:
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MODERN'S 1958 DIRECTORY (Continued from page 114)

NAME OF METER & MANUFACTURER	IMPORTER OR DISTRIBUTOR	REFLECTED LIGHT	INCIDENT LIGHT	PRICE	NOTES
Kalimar Clip-on Japan	Arel, Inc. St. Louis, Mo.	X	X	8.95	With case.
Keystone X-9 U. S. A.	Keystone Camera Co., Inc., Boston, Mass.	X		9.95	With case. For movies only.
Keystone KX-10 U. S. A.	Keystone Camera Co., Inc., Boston, Mass.	X		15.00	With case. For movies only.
Keystone KX-20 U. S. A.	Keystone Camera Co., Inc., Boston, Mass.	X		16.95	With case. For movies only.
LY-Six Gossen, Germany	Kling Photo Corp. N. Y.	X	X	17.95	Reads directly in LV5. Has "color finder."
Leica-Meter 3 Metrawatt, W. Germany	E. Leitz, Inc. N. Y.	X	X	24.00	Includes booster. Without booster \$18.00. Booster only \$7.50.
Leica-Meter MC Metrawatt, W. Germany	E. Leitz, Inc. N. Y.	X	X	39.00	Includes booster. Without booster \$33. Booster only \$7.50. Fits accessory clip; couples to speed dial of Leica M3.
Metrophot 3 Metrawatt, Germany	Karl Heitz, Inc. N. Y.	X	X	24.00	Includes booster. Without booster \$18. Booster separately \$7.50. LV5.
Minirex II Germany	Saul Bower, Inc. N. Y.	X		9.95	Case \$2. Carrying chain \$1.75.
Minolta Meter Chiyoda, Kogaku, Seiko KK, Japan	FR Corp., N. Y.	X		18.50	Booster \$5.50. Fits accessory clip, couples to shutter speed dial of Minolta Super A.
Minox Minox, Germany	Kling Photo Corp., N. Y.	X		27.95	Reads directly in shutter speeds at 1/3.5 for Minox camera. Conversion table for other cameras.
Nikon Coupled Exposure Meter Japan	Nikon, Inc. N. Y.	X	X	25.50	Booster \$6.95. Couples to shutter speed dial of Nikon SP or S2.
Norwood Super Director Japan	U. S. Photo Supply Co., Washington, D. C.	X	X	19.95	Includes reflected light grid. LV5, Polaroid.
Polaroid PR-23A U.S.A.	Polaroid Corp., Cambridge, Mass.	X		14.50	For Land 80A, 150, 830 and 110A.
Polaroid PR-23B U.S.A.	Polaroid Corp., Cambridge, Mass.	X		14.50	For Land 95B.
Polaroid #620 U.S.A.	Polaroid Corp., Cambridge, Mass.	X		16.95	Metrawatt type for all Land cameras.
Sekonic L21 Sekonic, Japan	Brockway Camera Corp., N. Y.	X	X	14.95	Built-in booster. LV5, Polaroid.
Sekonic L36 Sekonic, Japan	Brockway Camera Corp., N. Y.	X		11.95	Hinged built-in booster included. LV5, Polaroid.
Sekonic Leader Deluxe Sekonic, Japan	Brockway Camera Corp., N. Y.	X	X	11.95	Includes booster. Without booster \$8.45. Booster only \$3.50.
Sekonic Pet Sekonic, Japan	Brockway Camera Corp., N. Y.	X		4.95	Movie meter. Reads in f-stops.
Sixtomat X-3 Gossen, Germany	Kling Photo Corp., N. Y.	X	X	29.95	LV5. Has "color finder."
Skan SM-3 Quick U.S.A.	G-M Laboratories, Inc., Chicago, Ill.	X		17.50	
Skan SM-4 Viewfinder U.S.A.	G-M Laboratories, Inc., Chicago, Ill.	X	X	24.50	Includes incident light attachment.
Votar Model I Japan	Voss Photo Corp., N. Y.	X		7.65	LV5, Polaroid.
Votar Model II Japan	Voss Photo Corp., N. Y.	X		11.95	Includes booster. LV5, Polaroid.
Waltz Movie Meter Waltz, Japan	U. S. Photo Supply Co., Washington, D. C.	X		7.30	Reads directly in f-stops for 16 frames per second.
Waltz P-1 Waltz, Japan	U. S. Photo Supply Co., Washington, D. C.	X		9.95	Reads in EV numbers for Polaroid camera and film.
Weston D-R Direct Reading Model 854 U.S.A.	Weston Electrical Instrument Corp., Newark, N. J.	X		18.95	LV5. Reads directly in f-stops.
Weston Model III Model 737 U.S.A.	Weston Electrical Instrument Corp., Newark, N. J.	X	X	32.50	Invercone incident light attachment \$2.50 extra. LV5, Polaroid.

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5 x 7	1.59	2.09
8 x 10	3.45	4.00

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Bell & Howell, Victor, Ampro

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AVAILABLE IN 8mm and 16mm

THE FOLLOWING FULL VERSION REELS

The 8mm is approximately 200 ft. and 16mm approx. 400 ft. each reel.

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NEW JANITOR MABEL'S BUSY DAY, FILM
JOHNNY, BETWEEN SHOWERS, CAUGHT IN
THE RAIN, HIS NEW PROFESSION. — 2
reels—IN THE BAND, NITE AT THE SHOW,
THE CHAMPION, THE TRAMP, HIS NIGHT
OUT, DOUGH AND DYNAMITE. The price for
silent is \$10.00 per reel and for sound
\$12.50 per reel. 8mm \$5.00 per reel.

MACK SENNETT BATHING BEAUTIES—
one-reels \$10.00 per reel and \$20.00 for
two-reels. Full version approx. 400 ft.
16mm each. 8mm \$5.00 per reel.

Religious Films Available

Life of Christ7 reels
Crown of Thorns8 reels
St. Anthony of Padua8 reels
Messenger of the Blessed Virgin9 reels
Sound\$15.00 per reel
8mm\$7.50 per reel

HAL ROACH COMEDIES—

Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. \$5.00 per reel—16mm \$10.00 silent per reel and \$12.50 sound. Approx. 400 ft.

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100' 16mm B&W.....	\$1.25
8mm 25' double B&W60
8mm 25' double color	2.50
16mm 100' roll color.....	2.50
16mm 50' Mag. color.....	1.25

Above color prices refer to Ansco Color and Anscochrome only.

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Ansco Color Tungsten

100'	\$15.00
20 exp. roll.....	1.00
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16mm 1200' reels	1.00
Cans for above each.....	.50
16mm 1600' reels.....	1.25
Cans for above each.....	1.50
8mm 400' reels—2 for.....	1.00
Double cans for above—3 for.....	1.00
Film cement, bottle.....	.25

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8mm 25' dbl. roll.....	\$2.25
8mm 100' on Bolex Spool.....	6.50
16mm 100' roll	5.00
16mm 100' roll sound	5.00
16mm 50' Magazine	3.50

Slightly Outdated

BLACK AND WHITE MOVIE FILM WITH PROCESSING ASA 50

8mm 25' dbl. roll.....	\$1.15
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16mm 100' roll	2.50
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16 rolls as above	5.95
64 rolls as above	22.00
15 rolls 16mm 100' on camera spools.....	17.95
27 rolls as above	29.00
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BULK MOVIE FILM ASA 50 NO PROCESSING

15 16mm 25' rolls.....	\$ 2.75
27 rolls as above	4.75
54 rolls as above	8.75
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27 rolls as above	10.75
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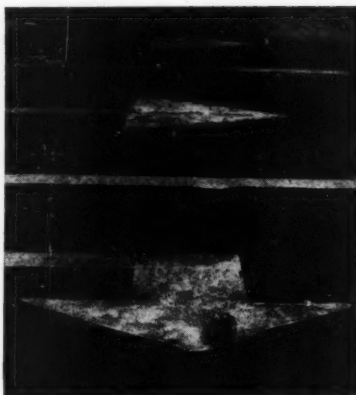
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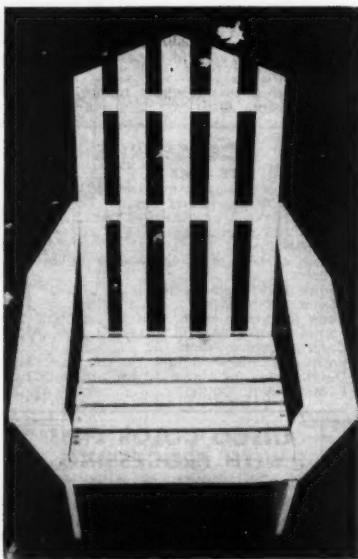
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WHAT IS DESIGN IN PHOTOGRAPHY?

Design in photography: what is it, where is it, how do we see it? For W. C. Rauhauser, of Detroit, Mich., whose pictures are reproduced here, photography is the simple process of recording interesting forms and textures. Pleasing and provocative patterns turn up at every glance in the most everyday places. Arrows in the street, a wooden garden chair (that ordinary utility of nearly every backyard) can be singled out as designs. We see them by looking for them, not in remote corners, but in the daily rounds of our lives.—D.J.



Emphasized: black-and-white pattern. Eliminated: as many middle tones as possible. Rauhauser used Leica, Plus-X.



CORRECTION

Some editors will get spring fever. The camera used by Y. Ernest Satow for his "wide-angle" picture, pages 54 and 55 of the June issue, was a Leica, not a Praktina.—Ed.



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THE CHAMPION, THE TRAMP, HIS NIGHT
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St. Anthony of Padua 8 reels
Messenger of the Blessed Virgin 9 reels
Sound \$15.00 per reel
8mm \$7.50 per reel

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Snub Pollard & other famous stars, full version—
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100'\$15.00
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Astra is proud to offer these highly prized
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prices! CASE INCLUDED FREE!

	List	Price
YASHICA A	\$35.95	\$24.95
YASHICA C, semi-automatic	54.50	37.95
YASHICA LM, semi-automatic		
with built-in exposure meter	69.95	45.95
YASHICAMAT-AUTOMATIC	85.50	58.95

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35mm w/f1.9 lens & case
List Price—\$109.50
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w/case
SINGLE LENS 2 1/4 sq Reflex
List Price—\$109.50
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B & W 35mm Film 100' Roll

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\$1.00.

A \$100.00 purchase will entitle you to a
Kodak Brownie camera for \$1.00.

A \$50.00 purchase will entitle you to a
Kodak Brownie flash camera for \$1.00.

A \$25.00 purchase will entitle you to a 127
camera and 10 rolls of 127 film free of extra
cost.

This offer does not apply to purchases of
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of paper and film.
Empty 16mm Magazines—3 for.....\$2.00
16mm 100' camera spools and cans—
3 pair for..... 1.00
35mm cartridges or cans—one dozen
for 800' reels—3 for..... 2.00
16mm 1200' reels 1.00
Cans for above each..... .50
16mm 1600' reels..... 1.25
Cans for above each..... .50
8mm 400' reels—2 for..... 1.00
Double cans for above—3 for..... 1.00
Film cement, bottle..... .25

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8mm 25' dbl. roll.....\$2.25
8mm 100' on Bolex Spool..... 6.50
16mm 100' roll 5.00
16mm 100' roll sound 5.00
16mm 50' Magazine 3.50
Slightly Outdated

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COLORCHROME

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8mm 25' on camera spool.....\$1.25
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35mm EXA reflex (disc.) 12.9 stand lens, case 4.95
8mm VISTASCOPE wide screen lens, list \$75 \$5.00
16mm VISTASCOPE wide screen lens, list \$125 \$7.50
Mansfield Auto-Splicer, 8mm/16mm, list \$12.50 9.75
SPOT-O-MATIC enlarging meter, list \$12.50 9.75
Minolta A-2, 35mm, f2.8 w/case 54.95
Super Minolta "A", 35mm, f2, w/case 102.50
list \$141.45
Premier Pro 125mm, list \$7.50 25.95
Premier M-2 accessory kit, list \$12.50 6.95

TRIPOD SALE!

Quick Set Champ II, 3 Sect., Elev., w/Pan Head \$34.00 \$22.95
Quick Set Husky II, 3 Sect., Elev., w/Pan Head 47.00 32.95
Star D-18, 3 Sect., w/Pan Head 15.40 9.97
Star D Conquest, 3 Sect., Elev., w/Pan Head 31.50 13.30
Continental Mark III, 3 Sect., w/Swing Over Tilt and Manopod 25.05 16.95
Quick Set Fairfax, 3 section, Elevator w/Pan Head 21.05 10.95

NEVER BEFORE AT THESE DISCOUNT PRICES!!

COMPLETELY AUTOMATIC 35mm SLIDE PROJECTOR

Just set the dial, and you can show your slides completely automatically with this special AWON combination—the new, electrically operated AIRQUIPT ELECTRO-CHANGER and the brilliant MANSFIELD "Midway" blower cooled aluminum projector. AWON saves you \$68.95. Order now while the supply lasts.
Projector plus automatic Electro-Changer
list \$75.90 **AWON SALE—\$48.95**

Mansfield Midway "300" projector w/manual changer
List—\$99.95 AWON PRICE \$19.95
Midway "300" proj. w/Airquipt Autoslide changer
List—\$54.40 AWON PRICE \$29.95

50% DISCOUNT off list—for 8mm movie

SOLIGOR LENS SETS

7mm f2.8 FF w/A list AWON
1 1/2" f2.8 F.M. Tele list \$6.90 PRICE \$28.45
8mm f1.9 FF w/A list AWON
1 1/2" f1.9 F.M. Tele list \$3.90 PRICE \$41.95

SLIDE FILE & TRAYS COMBO. SALE

All metal slide case for 12 trays
12 trays in plastic covers for 8&H, VIEWLEX, TDC, AO, KEYSTONE.

AWON SALE—all for only \$6.99

PORTABLE SLIDE FILE CASES

File Tray & Magazine
File YDC: KODAK: REVERE & AIRQUIPT
Model 12 (12 Trays) \$4.95
Model 24 (24 Trays) \$7.95
12 Viewlex or TDC slide trays (hold 36 slides each) \$ 5.95
12 Airquipt slide trays (hold 36 slides each) \$16.95

NEW EXPOSURE METERS

List SPEC
\$9.95 \$5.95
Sekonic Leader Deluxe Model 38 w/built-in booster cell and case 9.95
Sekonic Cell for Sekonic Leader 2.95
9.95 Sekonic Compact, w/case 6.95
DeLux 18 Meter w/case 4.95
9.95 FR Meter w/booster & cases 5.95
9.95 G.E. Master 31 w/case 21.95
32.50 QE PR-1 w/case (disc.) 18.95
32.50 Weston Master III w/case (dem) 22.45
18.00 Weston DR, Dir. Reading w/case 11.95
Case for any of above 1.95

All equip. brand new. Prices subj. to change without notice.

EXCLUSIVE—RADIANT Portable Tripod Screens Crystal beaded 1958 Model

With new VYNA-FLECT fabric. These screens are fireproof, fungus proof, and washable. No other screen at these prices have all these higher-priced features.

SPEC. SPEC.
30 x 40 \$8.95 37 x 50 \$15.95
40 x 40 9.95 50 x 50 14.95
Radiant zipper case for any above—\$2.95
50" Screens are shipped R.R. Expr. collect postage

Closeout on Brand New FEDERAL Enlargers

List SPECIAL
35mm 135C, f4.5 lens \$54.95 \$35.95
Model 135C, Carrying case 5.95 5.95
FOR 2 1/4 x 3 1/4 NEGATIVES
No. 240, Diffused, f7.9 \$29.95 \$20.95
No. 290 Diffused, f6.3 \$43.05 38.95
Carrying case for 290 or 6.95 6.95
No. 240C, Cold Light, f6.3 \$37.95 37.95
No. 311 Sgl. Cond. F4.5 \$79.95 79.95
FOR 4x5 NEGATIVES
No. 450, Diffused, f4.5 \$119.95 79.95
FREE—This Month Only—with any enlarger.
200 sheets 4x5" enlarging paper—FREE.

Brand New! FAMOUS BRAND—Fair Traded so we can't advertise name, but you save \$24.95.

ELECTRONIC FLASH

- Needs only 4 small batteries
- Hand-Grip head for "off-the-camera" shots
- Switches easily to AC power
- GE flash tube gives constant flash value and exposure
- Comes with camera bracket, and AC line cord.

List Price... \$54.50 AWON SPECIAL... **\$29.95**

ELECTRONIC FLASH OUTFITS

BRAND NEW List AWON PRICE
Ultrablitz Jet, A.C. or Batt. \$69.95 \$44.95
Ultrablitz Comet w/nickel cadmium battery 49.95 34.95
Nicholite A.C. & Batt. 49.95 34.95
Harvey "700" A.C. or Batt. 24.95 19.95
Ri Dynalite A.C. 24.95 19.95
Ri Dynalite w/photocell eye 32.50 26.95
FR Model II, A.C. or Batt. 24.50 22.95
FR Model 140, A.C. 29.95 23.95
And your old flashgun in trade

Brand New! HEILAND Electronic Flash

JUST OUT. Eliminates separate battery case. AC or batt. Model 64-B list \$59.95 AWON \$39.95
Model 64-B (transist) list \$9.95 AWON 43.95

SPECIAL SALE—ALL METAL REEL CHESTS, REEL & CANS

CHEST 183—Holds 12 200' 8mm reels and cans \$2.49
CHEST 184—Holds 12 300' or 400' 8mm rls. & cans 2.79
CHEST 185—Holds 12 400' 16mm rls. and cans 3.39
8mm 200 ft. REEL & CAN 4 sets for 2.49
8mm 300 ft. REEL & CAN 4 sets for 2.49
8mm 400 ft. REEL & CAN 4 sets for 2.49
16mm 400 ft. REEL & CAN 4 sets for 3.85

ARGUS Sale! ALL BRAND NEW discontinued MODELS

SPECIAL AWON COMBINATION DISCOUNT!
ARGUS C-3 w/case, flash & reg. lens plus
SOLIGAR 135 mm f4.5 telephoto lens
BOTH for only—\$64.95

ARGUS C-3 w/case & flash (disc. mod.) ORIG. AWON LIST PRICE
ARGUS C-4 w/case & flash \$69.50 \$41.95
ARGUS C-44 w/case & flash \$117.00 79.95
ARGUS 75 outfit 23.95 15.95
SLIDE PROJECTORS
ARGUS 300 watt. HC 29.50 29.50
ARGUS 500 watt w/Auto Changer & case 62.50 42.95
ARGUS 500 watt w/Auto Changer & case 79.50 58.95

Special for ARGUS fans

SOLIGOR, top quality 135mm f4.5 telephoto for Argus C-3. List Price 49.50 SPECIAL—\$29.95
SOLIGOR 35mm f3.5 wide angle lens for Argus C-3 SPECIAL—\$39.95
Auxiliary telephoto for C-3, w/case, ONLY \$9.95
AIRQUIPT slide trays for Argus projector, 6 for \$6.95 12 for \$16.95

BRAND NEW! PENTA-PRISM

Split Image Rangefinder comb. w/prismatic viewfinder. For Exakta V, VZ and Exa. Complete with case & extra ground glass. **AWON SPECIAL—only \$21.95**

Postage & Insurance must be prepaid.

Items marked "FREE" must be requested at time of purchase to be acknowledged.

SAVE BY MAIL !!

All Equipment BRAND NEW. Order Now!

DARKROOM ACCESSORIES

BRAND NEW

	List	Sale
Yankee Lordomat 20 Tank.....	10.95	7.28
Yankee 4x5 Utility Tank.....	2.95	2.10
Yankee 4x5 Agitank cut film.....	8.95	6.95
Yankee Safe Lite w/3 Filters.....	4.95	3.89
Airquipt 4 Way Fixed Easel.....	8.07	5.95
Airquipt Dismaster Easel 24x17.....	17.06	13.99
Airquipt Photostat 4x5 Printer.....	14.34	9.95
Brumberger 5x7 Adj. Metal Printer.....	22.00	14.95
Brumberger 5x7 Safe Lite OA.....	3.85	4.35
Brumberger 8x10 Paper Safe.....	10.95	8.80
Brumberger 11x14 Paper Safe.....	19.95	15.95
Pedco No. 100 Dryer 11 1/2x15.....	9.95	6.75
Gra Lab #148 Luminous Timer.....	24.95	17.50
Premier A2 Roto Dryer 12x28.....	49.95	33.89
Premier A1 Roto Dryer 12x28.....	4.95	3.50
Spot-O-Matic Enlarging Meter.....	13.00	10.97
Kodak Timer Minutes & Seconds.....	9.75	7.50
Kodak 35mm Day Load Tank.....	9.95	7.49
Morse 43 35 & 16mm Dev. Tank.....	54.00	25.95
Precise 11x14 Metal Adj. Easel.....	6.75	4.95
Carr Cut Film Hangers 4x5.....	1.99	.99
Arday 16x20 Lordmaster Print Washer.....	89.50	68.99

SPECIAL AWON COMBINATION DISCOUNT!! ALL BRAND NEW!!

AIRES III L 35mm camera with 6 element f1.9 lens

plus LENS CASE and B.C. FLASH GUN plus Photocell EXPOSURE METER plus Microfilm 35mm VIEWER plus Genuine Leather OGLE BAG

—all for only **\$89.95** limited supply Order Now!
AIRES III L Camera and case alone—\$75.95

YASHICA REFLEX CAMERAS

ALL BRAND NEW—LATEST MODELS—AWON is proud to offer these highly priced imported cameras at sensational discount prices!

YASHICA C, semi automatic List \$85.95 AWON PRICE \$54.50
YASHICA L, semi automatic 89.95 44.95
YASHICA T, built-in exposure meter 85.50 38.25
YASHICAMAT AUTOMATIC 85.50 38.25

KODACHROME PROCESSING

35mm x 20 exp., mtg. \$1.00
35mm x 36 exp., mtg. 2.00
8mm x 25 ft. div. mag. 1.00
8mm x 25 ft. mag.85
16mm x 100 ft. roll 1.30
All film returned via insured mail.
Check or Money Order must accompany film.

AWON DOES IT AGAIN!! WOLLENSAK Sale!

All BRAND NEW!! All in factory sealed cartons! Superb equipment and values at bargain prices.

MOVIE CAMERAS

	LIST	AWON PRICE
8mm Model #42, f1.9 F.F.	\$6.50	\$5.75
8mm #43, turret 3 lens f1.8	99.50	72.50
8mm #48, f1.9 focusing	124.50	90.55
8mm #53, 3 lens turret	199.50	145.00
8mm #54, magazine, f2.8 lens	129.50	93.55
8mm #73, mag., 3 lens turret	239.50	174.80
16mm #91, magazine, f1.9 foc.	187.50	136.95
16mm #93, mag., 3 lens turret	287.50	209.95

PROJECTORS

8mm #715, 500 wt, 3 reels, built-in splicer & case 162.50 118.85
8mm #18, 750 wt, w/case 169.50 123.50
16mm #65, 750 wt, w/case 199.50 145.00
2x2 Automatic SLIDE projector for 35mm and Super-slides, 500 wt. #815 149.50 108.75

TAPE RECORDERS

#1800, dual speed, w/case 189.50 137.95

4-LITE FOLDING MOVIE BAR LIGHT

With metal carry case, 2 toggle switches and 7" heavy duty cord. AWON SALE \$7.50
Bulbs remain on bar in case. \$1 ea. with purchase of bar.

Mansfield "Holiday" brand new

8mm MOVIE PROJECTOR

AWON SPECIAL • All die cast aluminum • 500 watt • Blower cooled • cut. f1.8 lens • 400' reel capacity • LIMITED OFFER • A quality projector at a price you can't afford to miss.

AWON DISCOUNT PRICE—only \$36.95

Luggage type case—only \$4.95

EDITING EQUIPMENT

	List	SALE
Mansfield 8mm Action Editor \$39.95	\$17.95	
Mansfield DeLux 8mm Portable, w/case 45.00	24.95	
Kalart 8mm Action Editor 39.55	24.95	
Craig 8mm or 16mm Portable w/case 79.50	49.95	

All Editors include Rewind, Splicer & Baseboard
FREE—3 professional movie titles given with any editor.

SOLIGOR Model III Outfit

SEMI-AUTOMATIC film transport, split-image rangefinder plus focusing. Case complete with Model III camera, case and flashgun. Case.

AWON SPECIAL \$24.95

AWON FILMS

108-M West 29th Street, New York 1, N. Y. LA 4-6376

AWON FILM DISCOUNTS !!!

FRESH KODACHROME

This 1959 dated film is in its original sealed package. Day, or Tung. Price includes processing plus mounting of 35mm.

Size	Lots of 3-FA	Kodachrome
8mm x 25' dble. roll	---	\$2.65
8mm x 25' dble. mag.	---	3.50
16mm x 30' mag.	---	8.25
16mm x 100' roll	---	7.75
35mm x 20 exp.	---	3.45
35mm x 36 exp.	---	3.80

BULK FILM SPECIAL

1-Brand New Daylight Film Loader
100'-35mm negative film
5-film cartridges
\$5.95

MOVIE FILM

Fast, fine grain, B & W panchromatic ASA 50. Prices include now fast processing service.

8mm x 25' dble. roll	...	\$1.10
BOLEX 8mm x 100' dble. roll	...	3.50
16mm x 50' mag.	...	1.75
16mm x 100' Anaco	...	2.75
16mm x 100'	...	2.50
16mm x 100' Kodak Plus X	...	2.85
16mm x 100', Sound, ASA 50	...	3.40
16mm x 50' roll, Plus X	...	1.50
16mm x 100' Kodak Super XX ASA 100	...	2.95
8mm Mag. B. & W.	...	2.80
16mm x 100' Sound Perf	...	3.25
16mm x 100' Tri X Sound Perf	...	3.25

BUY
GET
SIX
ONE
EXTRA
FREE

CUT FILM HOLDER

Fits all Graphics and other cameras with standard press-type spring backs.

Size	List	Spec.
2 1/4 x 3 1/4	...	\$ 3.95
3 1/4 x 4 1/4	...	5.75
4 1/4 x 5 1/4	...	3.99
5 1/4 x 6 1/4	...	3.99
5 1/4 x 7 1/4	...	4.71
5 1/4 x 8 1/4	...	13.00
5 1/4 x 9 1/4	...	10.40

*No Minimum Required
***AWON SPECIAL-\$18.55**

AWON CHOPS KODAK PRICES

ALL BRAND NEW-ALL LATEST MODELS-Awon dures to discount even Kodak Equipment-Order Now!

KODAK CAMERAS	LIST	AWON PRICE
KODAK SIGNET 35mm outfit	891.45	\$ 94.00
KODAK SIGNET 35mm, f2.5 lens	75.00	49.50
KODAK SIGNET 35mm, f2 w/case (disc.)	---	74.50
KODAK STEREO camera	90.50	67.50
KODAK DUAFLEX IV	17.95	13.45
KODAK DUAFLEX IV flash outfit	25.25	18.95
BROWNIE HAWKEYE flash outfit	15.25	11.50
KODAK HOLIDAY flash outfit	15.25	11.50
KODAK PONY 135 model C, f3.5	36.50	27.00
KODAK PONY 135 model C outfit	38.95	28.95
KODAK SIGNET 40, 35mm, w/flash	69.00	49.95
KODAK BROWNIE 8mm model II, f2.3	20.95	21.00
KODAK BROWNIE 8mm model II, f1.9	40.75	37.30
KODAK BROWNIE turret 8mm f1.9 (disc.)	---	74.50
KODAK MEDALLION 8mm mag. f1.9 foc (disc.)	---	79.95
KODAK K100 16mm f1.9 lens	209.00	224.25
KODAK K100 turret 16mm f1.9 lens	337.00	352.75
KODAK MOVIE CAMERAS	LIST	AWON PRICE
CINE KODAK Showtime 8mm projector	123.50	94.95
CINE KODAK Showtime w/variable speed control	139.00	98.95
BROWNIE "300" 8mm movie proj.	64.95	48.95
BROWNIE "500" 8mm movie proj.	79.50	58.95
KODASCOPE ROYAL 16mm movie proj.	205.00	221.25
w/readymade changer	64.50	48.95
KODAK "300" w/airchange chng.	74.50	58.95
SIGNET 800 wt 35mm proj. auto chng.	89.50	59.95

Ask for the AWON DISCOUNT PRICES on all equipment

POLAROID FILM

Type	Model	Rolls	Price
Type 31	Model 80	6 rolls	for \$ 7.00
Type 32	Model 80	6 rolls	for \$ 8.00
Type 41	Model 95A	700, 1100	6 rolls for \$ 9.00
Type 44	Model 95A	700, 1100	6 rolls for \$10.95

Write for AWON PRICES on all POLAROID Cameras and Equipment.

KODAK SUPER XX ROLL FILM

127, 120, 620, 116, 616	Respoled aerial film	6 rolls for	\$1.00
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16mm x 400' BULK KODAK MOVIE FILM

ASA 24 Single or Double Perforation	...	\$6.95
ASA 50 Single or Double Perforation	...	\$6.95
SUPER XX (ASA 100) Double Perforation	...	\$7.95

KODAK Negative Safety

Kodak Plus X or Super XX Microfilm, Infra Red, Super, or Background X. 35mm x 100' ft. \$1.95 each. 100' of ASA 24 with FREE: each 100' of above.

Kodak Background X (ASA 24) or Kodak Infrared . . . 35mm x 200 ft. . . \$1.50

MICROFILE

Perforated or Unperf.	Price
8mm x 100' \$1.95	...
16mm x 100' 1.75	...

AERO EKTACHROME

ASA32 x 35mm/75' \$4.95

AERIAL FILM

in original metal containers.

KODAK XX

5 1/4" x 20"79
5 1/4" x 30"	...	1.00
7" x 18"	...	1.00
5 1/4" x 75"	...	2.95
5 1/4" x 180"	...	14.95

KODAK TRI-X

5 1/4" x 350"	...	9.95
5 1/4" x 500"	...	14.95
5 1/4" x 750"	...	21.95
5 1/4" x 1000"	...	28.95
5 1/4" x 1500"	...	42.95
5 1/4" x 2000"	...	56.95

ANSCOCHROME, 1959 DATE ASA 32

35mm x 100' (orig factory pack)	...	\$30.00
35mm x 28' (orig factory pack) w/loader	...	7.99
35mm x 20 exp. (reloads)	...	\$1.35 ea. 4 for 4.95
120 or 620 original pack	...	3 for 3.95
16mm x 100' roll (incl. proc.)	...	\$8.50 ea. 3 for \$25.00
16mmx100', orig package (no proc)	...	3 for 17.95

SPECIAL AWON OFFER! Bulk Film Special!

35mm x 100' Kodak TRI-X	...	\$3.50
35mm x 100' B&W ASA 24	...	98c
35mm x 100' Kodak Ortho Pan film	...	\$1.50
35mm x 100' Anaco ASA 50	...	\$1.50
16mm x 400' Positive Film	...	\$3.95

MOVIE PROJECTION BULBS

8mm or 16mm (keep a spare on hand) 300 wt-3 for \$5; 500 wt-3 for \$5.50; 750 wt-2 for \$6

35mm x 20 Exp. Cart. (reloads)

Plus X or Super XX or Tri-X or Infra Red or Microfile 6 for \$1.90; 12 for \$2.50

BRAND NEW! For 8mm, 16mm and 35mm MORSE G-3 DEVELOPING OUTFIT

List \$34.50 AWON PRICE-\$24.95

Send 25c for complete catalog listing all photo equipment at unbeatable prices!

NEW-ANSCOCHROME ASA 100

This is the genuine SUPER HIGH SPEED Color Film 1959 date. Original pack.

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	46.95	28.50	15.95

*On Camera Spools

ASA 50 Aero Ektachrome

35mm x 20 exp. \$1.50 ea. 4 for \$5.00

35mm x 40' bulk. \$3.95; 35mm x 75' Bulk. \$ 7.50

35mm x 75' Bulk plus 4 1/2 gal. devel. kit. \$ 9.95

HIGH SPEED MOVIE

8mm x 25' Roll. \$3.45 ea. 3 for \$7.05

8 or 16mm x 100' roll. \$ 7.70 ea. 3 for \$ 23.20

CHANGING BAGS

Light tight. Permits you to load film holders, developing tanks, etc. without a darkroom. Elastic straps. Large Size (up to 4x6). \$3.95

Professional (up to 5x7). \$6.95

THIS MONTH'S SPECIALS

- 70mm x 100' Super XX or Infra Red film. 2.95
- 120 & 620 Kodachrome. 3 for \$3.00
- Telephoto Lens, 8mm, 1.5x, f2.8. 4.95
- Wide angle lens, 7mm, f2.3, f2.8. \$11.95
- Cardboard Stereo Mounts 100 for 3.50
- 1000 for 20.50
- Anaco 35mm Cardboard Mounts. 100 for 8.50
- 1000 for 20.50
- Daylight BULK FILM Loader & 5 cartridges. 4.95
- ANSCO 120 All Weather Pan. 12 for \$3.50
- KODACHROME 628 (prec. incl.). 3 for \$3.00

LANTERN SLIDE PLATES

These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame.

36 glass plates per box

2x2...2 boxes for \$1 3 1/4x4...2 boxes for \$1

11x14...8 per box \$1.50

CUT FILM SPECIALS

4x5 Kodak Infra Red (100 shots)	...	\$1.00
12x12 E.K. Microfilm (10 shots)	...	1.98
11x14 Contrast Proc Pan (10 shots)	...	1.98
4x5 Anaco Proc (25 shots)	...	3 for \$3.50
8x10 E.K. Contr. Proc Pan or Anaco	...	6 for \$8.95
Process (25 sh)	...	\$1.98
8x10 Anaco Reproith thin base (24 sh)	...	2.95

COLOR CUT FILM SPECIALS

5x7 Ektachrome (10 shots)	...	2.95
8x10 Ektachrome (10 shots)	...	3.95 ea. 3 for \$10.00
8x10 Ektachrome B (10 shots)	...	1.95
4x5 Anaco Color (Tung) (10 shots)	...	6 for \$4.00

10x12-Original Box of 10 sheets-98c

Kodak Contrast Process Pan.

11x14-Original Box of 12 sheets-98c

Kodak Portrait Pan.

Kodak Matrix (10 shots) 10x12-98c 11x14-98c

ANSCO B&W MOVIE FILM-ASA 50

16mm x 100'. Original Anaco pack. 3 for \$5.95

Include 20% deposit on all C.O.D. orders. All film and paper are outdated and sold as is. All footage approximate. Prices subject to change without notice.

EXPORT INQUIRIES INVITED!

PAPER SALE

CONTACT PAPER-less than 1c a print

4x5" SWGL (200 shots) #3	...	1 box (100 shots) \$1.00
10x10" SWSM #1, 4	...	1 box (100 shots) 98c
8x10" LWSM #1	...	1 box (100 shots) 1.98
8x10 AZO DW Luster #3	...	(100 shots) 3.50
10x10 SWSM #4	...	(250 shots) 1.98
18x24" LWSM #1, 2	...	1 box (50 shots) 1.98
Kodak Linagraph, 7"x60"	...	\$2.98
Kodak Linagraph, 8"x200"	...	1.95
14x17" LWSM #1, 2	...	1 box (50 sheets) 1.25
11x14" LWSM #2, 3, 4	...	1 box (50 sheets) .98
8x10 1/4" LWSM #3	...	1 box (250 sheets) 1.98
7 1/2 x 7 1/2" SWGL #4 or 5	...	1 box (250 sheets) 2.95
35mm x 100' SWGL #3	...	\$1.25 ea. 3 for \$3.95
10x20" SWSM #3, 4	...	(50 sheets) 1.50
8x10" SWSM #1, 3	...	(100 sheets) 1.95
10x10" DWAMS #1	...	(100 sheets) 1.95

** 10x10" SWGL #1, 2, 4...100 shots 2.50

1,000 shots 22.50

ENLARGING PAPER

4x5" SWGL #1 (200 sheets)	...	\$1.98
... 1,000 sheets	...	\$6.95
10x10" SWGL #1	...	(100 sheets) 3.95
10x10" SWSM Variam (250 sheets)	...	\$4.95
9 1/2 x 12 1/2" SWSM #1, 3	...	4.45

9 1/2 x 12 1/2" SWSM #1, 2...\$8.95...2 for \$16.95

9 1/2 x 10" SWGL B&W #1 (variable contrast) \$ 9.95

3 1/2 x 5" DWSM #2... (500 sheets) 3.95

10x10" SWSM #1, 3... (100 sheets) 3.95

ANSCO COLOR PRINTON #10... (10 sheets) 4.95

11x14" DWGL #1... (50 sheets) 3.95

8x10 1/4" SWGL #2... (100 sheets) 3.95

8x10 1/4" DWSM #2, 3, 4... (250 sheets) 9.95

8x10 SWGL #2... (100 sheets) 3.95

11x14 DWSM #2, 3, 4... (50 sheets) 3.95

8x10 1/4" DWSM #1, 2, 3, 4... (50 sheets) 3.95

11x14 SWGL #3... (50 sheets) 3.95

20x24" SWSM #3... (50 sheets) 6.95

20x24" Velour blk DWSM #4... (10 sheets) 3.95

Please include postage with all your orders.

20% DISCOUNT on all new cameras, projectors, etc.

AWON FILMS

108-M West 29th Street, New York 1, N. Y.

THE LARGE CAMERA

(Continued from page 40)

of the lens is relatively short, some of the more extreme tilts, swings or slides often cannot be executed because the bellows are too stiff or cannot be sufficiently compressed. The only way to avoid this is to use a lens with a longer focal length, which permits working with longer bellows extensions. For this reason, the lens most likely to permit the photographer to utilize the full inherent potential of his swing-equipped 4 x 5 view camera is an 8-in. wide-angle lens.

The first experiment

In certain angle shots, extension of sharpness in depth can be increased considerably beyond what would have been possible to achieve with the smallest available diaphragm opening, through correct use of either the front or back tilt. Make the following experiment:

Place a page of newsprint flat on the floor. Mount your view camera on a tripod, aim it (tilted downward at an angle of approximately 45°) at the center of the page, focus and examine the ground glass image. Everything except a few lines near the center will appear more or less blurred.

Now gradually tilt the lens forward and, if necessary (and this depends whether your tilts rotate off or on "optical axis"), readjust focus with

the rack-and-pinion drive of the camera back. If you hit the right combination of lens tilt and focus, the entire image will appear in near-perfect focus, even though the diaphragm is wide open. If a slight degree of fuzziness still exists near the top and bottom edges of the picture, it can be eliminated by moderately stopping down the lens.

The second experiment

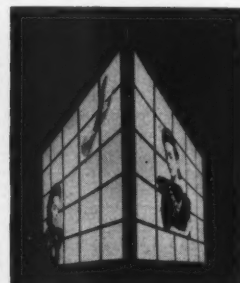
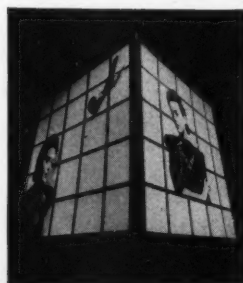
Place a box (for example, a package of soap flakes) on a table with one of its corners facing the lens. Mount your view camera on a tripod at such a height that the lens is level with the surface of the table. Now, tilt your camera upward until the image of the box is centered on the ground glass, focus and watch the result: the parallel sides of the box will appear to converge toward the top (see illustration left, below).

To correct this "perspective distortion," tilt the back of the camera forward until it is vertical (that is, until it is parallel with the verticals of the box). The sides of the box will now appear parallel on the ground glass, although the image will be partly or totally blurred, depending whether your tilt rotates on or off "optical axis."

To eliminate this blur, gradually tilt your lens forward (refocusing during this operation, if necessary) until the entire image is sharp. Perspective distortion will now be eliminated and verticals will appear parallel in the picture (see right, below). If the image of the box should appear too close to the edge of the film, you can center it again with the aid of the vertical sliding adjustment of the lens.

The third experiment deals with a more complicated "distortion" (verticals tilt, all parallels converge) and will be the subject of next month's column.—THE END

Experiments will show how "distortion" can be eliminated by proper use of a view camera's swings and tilts. Verticals which tilt become parallel in experiment at right. See text for complete details on how to proceed in order to achieve similar correction with your own view camera equipment.



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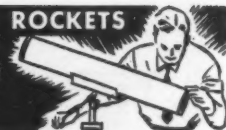
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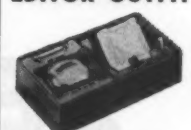
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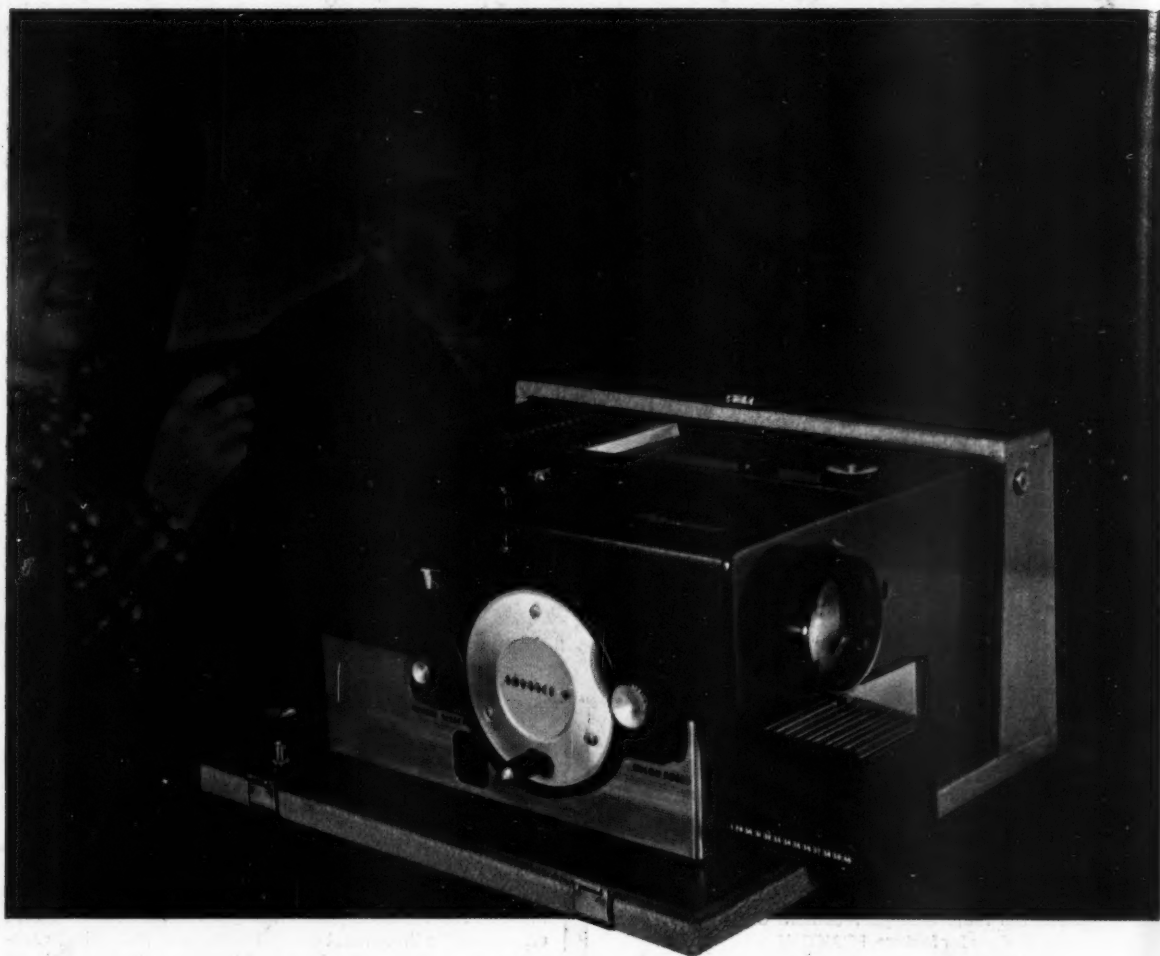
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